

MAY 7 1947

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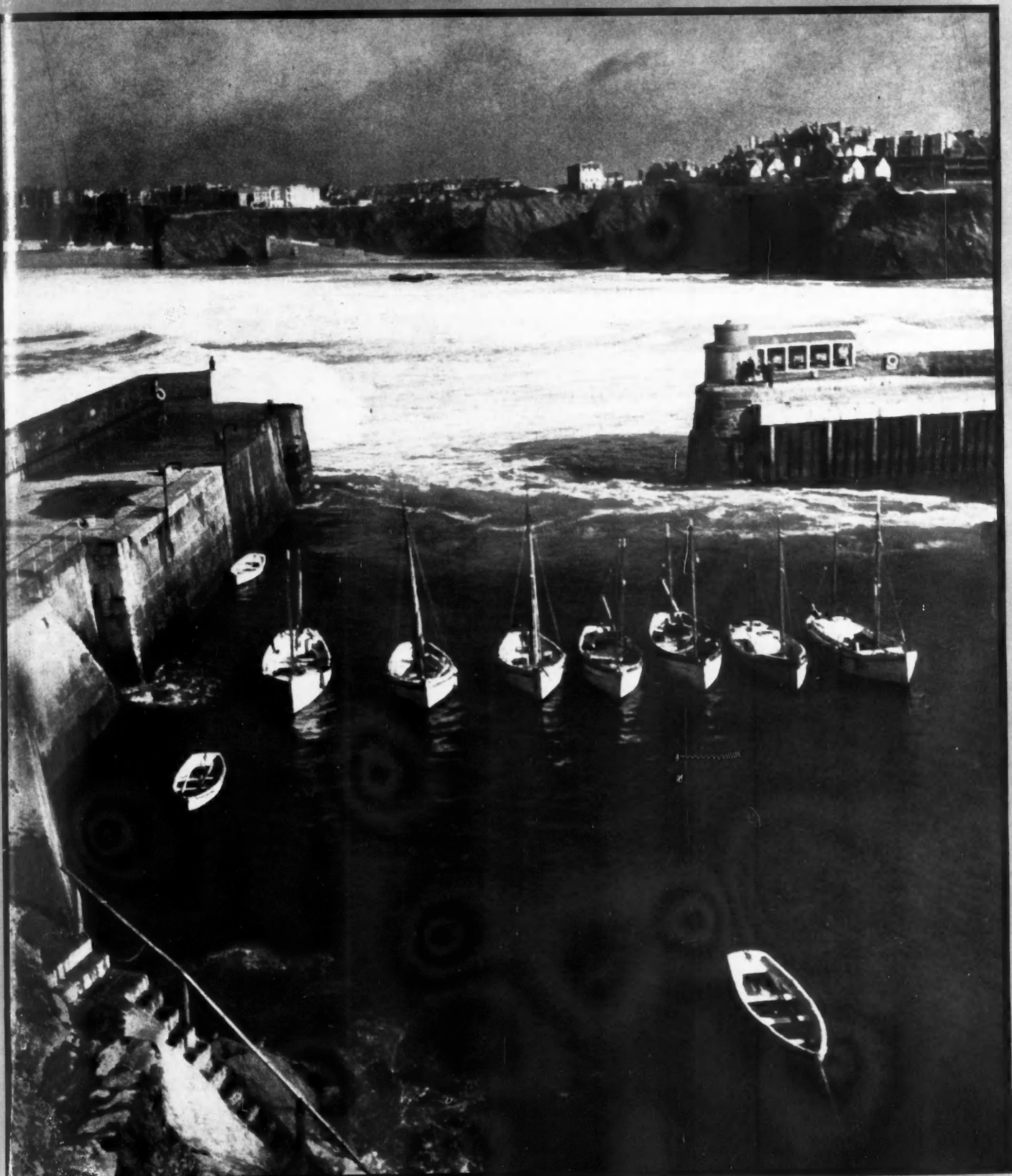
COUNTRY LIFE

Binder

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MISCELLANEOUS

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MAN and wife require post, Handyman, Steward, Cartage, Clubmaster, some experience gardening. Wife thoroughly domesticated, good cook. Willing, active, adaptable, able to control staff. Anywhere South Midlands, South or West of England. Accommodation. Last post 15 years, business executive position. No children.—Box 291.

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ASSISTANT Gardener required, Wells, Somerset. Lodge accommodation, electricity, newly decorated. Wages £3 15/-. Full particulars on application.—Box 292.

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COUNTRY LIFE

Vol. CI No. 2622

APRIL 18, 1947



Dorothy Willing

HER ROYAL HIGHNESS PRINCESS ELIZABETH,

who celebrates her twenty-first birthday on Monday, will broadcast to the Youth of the Empire from Cape Town on that day. The Royal Party are due to leave South Africa for England next Thursday

COUNTRY LIFE

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THE BALANCE OF NATURE

IN a recent debate on the Adjournment Lord Winterton made a convincing plea for the protection of rare birds, particularly the kite and the golden eagle—which is already in danger of extinction—and denounced as thieves and gangsters those egg-collectors who make a business of breaking the law and stealing wild birds' eggs. In the end the Home Secretary promised to issue advice and encourage the police to take a more active interest than they had been able to take for the past few years in the enforcement of the Wild Birds Protection Act. The Secretary of State for Scotland, he said, intended to take similar steps, and particularly to do everything open to him to avert the extinction of the golden eagle. Mr. Ede also undertook to do what he could to bring the destruction and sale of plover and curlew to an end, and was ready to accept Lord Winterton's suggestion that it might be possible to reintroduce from the Dominions some of the forms of wild life formerly common in Britain but now extinct.

These are moves in the right direction, but they need to be reinforced by a comprehensive and intelligent survey of the problem of wild life as a whole. Mr. Ede promised during the debate that the Minister of Town and Country Planning would have regard to the necessity that wild life should be "adequately and properly protected in National Parks" and elsewhere. This serves to remind us that the aims and objects of National Parks and Nature Reserves are by no means necessarily the same. In vast areas like the Yellowstone National Park it is quite possible to combine the two; but not to anything like the same extent, within the narrower confines of this country, will it be possible to provide large tracts of country over which visitors can roam and enjoy themselves at large without upsetting both the actual balance of life and the opportunities such Reserves afford for scientific observation. It is important, therefore, that the two aims should not be confused. The study of plants and animals in their natural surroundings is a very necessary part of research into matters that have much more than an academic interest for mankind, and the field museum is a potent instrument of education. On the other hand, man himself plays a very important part in the ecology of every country in which he lives, and though it may be a romantic idea to some people to think of large tracts of Australia supporting thousands of wild horses, donkeys and camels with food which would be enough to feed unlimited cattle, the views of Australians are obvious from their proposal to attack "these pests" from the air.

This is, of course, merely a large-scale illustration of what may happen as a result of leaving wild creatures entirely to themselves in

a man-inhabited land, and has nothing to do with Lord Winterton's desire that rare species of birds and mammals and plants shall not become extinct. But it does suggest the need to keep the balance of Nature, and man's part in it, constantly under review in any country subject to cultivation. At the beginning of the war the "Stanford Battle Training Area" of some 28,000 acres in Suffolk and Norfolk was requisitioned by the War Office with a promise of its speedy return to its former uses. To-day we find the scientific and learned Societies of East Anglia pointing out that its continued military occupation is not only a grievous interference with food production, forestry, transport, scenic beauty, natural history and archaeology, but that serious and imponderable effects on agriculture in the surrounding counties are already being felt through the upsetting of the ecology or balance of natural forces within the Area—from which unchecked weeds and vermin are rapidly spreading in every direction.

FAREWELL TO WINTER

I MUST go out, out, out
And see what's growing;
Feel the wind blowing,
Watch the spring sowing,
And the corn sprout.
Gone is the bitter cold,
Warm gentle rain
Runs down the pane,
And I shall know again
The sun's rich gold.

DOROTHY JACOB.

So, while preserving as many specimens as possible of the varied associations of wild life which exist in this country, let us beware of the violent upsets of the balance of Nature which come from leaving large areas to fend for themselves and "revert to Nature."

PRINCESS ELIZABETH

PRINCESS ELIZABETH officially came of age when she attained the age of eighteen. During the three years that have elapsed since then, the Heir to the Throne has become known to millions at home and in the Empire as a definite personality beginning to undertake the duties of her station with a seriousness and grace equally becoming. On her twenty-first birthday next Monday, therefore, the congratulations and high hopes for her future, offered by a correspondingly wide circle of her father's subjects, will be warm and genuine. The Royal tour has not only made Her Royal Highness known to the hospitable folk of South Africa, and better known than before, by word and picture, to the people of Britain, but will have served, under the happiest circumstances, to introduce her to the responsibilities and affection attaching to British sovereignty. One day these will be hers in full measure, let it be hoped; but equally, on other grounds, let it be hoped that that day may be long delayed!

FOREST FIRES

FIRE losses suffered by the Forestry Commission last year cost £26,000 and affected 1,100 acres. It was recently reported also that since the Commission's operations began the annual loss through forest fires has averaged more than £19,000. Weather is, of course, a most important influence: the early months of the bad year of 1938 were very dry, and March, if dry, is often the year's worst fire month because so much ground vegetation is dead or sapless—and it is therefore the favourite month for moor-burning, which increases fire hazards. (Little good can be said of the weather of March, 1947, the wettest on record, but at least it did not favour fires.) The vast majority of forest fires are ground or surface fires, which are the kind most easily started. These surface fires are obviously most liable to occur in young plantations where the canopy has not yet closed, and it should be remarked that the fire figures so far relate to times when the State's plantations under 16 years of age have been much below 400,000 acres. It is hoped that a decade

or two hence there will for some years be more than 1,200,000 acres of plantations under 16 years of age. It should not be necessary further to stress the case for taking forest fires seriously. Britain's fires may seem trifling by foreign standards, but an acre of young British forest normally represents about 2,000 trees, every one of which has been handled three or more times before it was hand-planted. And if a ten-year-old plantation is burned, then the crop or produce of ten years is lost.

AGRICULTURE'S VOICE

EXPERT and responsible opinion in the farming world which was expressed at the Royal Agricultural Society's Conference last week has given the Government a useful lead by stating the measures that could be taken immediately to increase the home production of food by 25 per cent. More machinery, more feeding-stuffs and, above all, more new houses for farm-workers are the essentials to increased output, and allowed these facilities our farmers could do much to save dollars and bridge the gap between imports and exports. Naturally enough the National Farmers' Union and the Central Landowners' Association made major contributions to the success of the conference, attended by delegates representing the whole of the United Kingdom, and it was a pity that the farmer-workers' organisations did not, with the exception of Ulster, send delegates. But party politics were eschewed and Sir Archibald Weigall and his R.A.S.E. colleagues can feel well satisfied with their efforts.

THE HOUSING PROGRAMME

THE Government's house building campaign for 1947 envisaged the completion of a large number of municipal houses which were incomplete at the end of last year, and the starting of as many more as the supply of materials would permit. The idea was to complete 240,000 dwellings and to start the same number, largely for completion next year. For the best part of two months outside building work has been virtually at a standstill, and if March's figures follow those of February—as they undoubtedly must—the situation will be bleak indeed. Unfortunately it is not only the succession of frost and flood which is responsible for cutting down the expected figure of 20,000 houses completed to 8,824 in January and 4,432 in February. Fuel cuts are already making themselves felt in a slowing down of the production of building materials. The monthly output of bricks fell from 442,000,000 last October to 247,000,000 in February, the last recorded month. The output of cement and window frames has fallen in exactly the same ratio and for the same reasons. To complicate matters still further imports of timber are also getting lower and lower.

"MULTIPLICATION IS VEXATION"

THE Institute of Physics recently published a statement very soothing to the vanity of those who cannot do sums. "In many cases," it says, "the apparent inability to understand mathematics is emotional rather than intellectual, and if the student can be helped to overcome his fear or dislike of the subject, he may subsequently make excellent progress in it." There is no doubt that many people who are far from unintelligent in other respects have such a loathing of any kind of mathematics that they never make any great effort to understand them. "When at college," said the jockey in *The Roman Rye*, "he carried off everything before him as a Latiner, and was first-rate at a game they call Matthew Mattocks." The gentleman he described was rarely gifted, and many first-rate Latiners have found Matthew Mattocks too much for them. It is well known that when the mathematical papers in the Little-go at Cambridge were rather more severe than they afterwards became, at least one classical scholar of world-wide fame passed that elementary examination only by repeated charges at the point of the bayonet; and, even, so, the examiners may have relented a little. Many of us who have now thankfully passed the age of examinations may, in looking back on our old failures, take refuge in the schoolboy's defence: "I'm not stupid—I'm inattentive."



Frank Rodgers

HOMEWARD BOUND

A COUNTRYMAN'S NOTES

By

Major C. S. JARVIS

A FLAGRANT case of disregard of the local building regulations has just come to my notice. Immediately after the door of the potato shed was opened the other day a pair of robins arrived in a state of great excitement with oak leaves in their beaks, and I gathered from their shrill remarks that they were seriously annoyed with me. Investigation proved that the previous day they had started to build a nest between the half-opened door and the lintel, and that the closing of the shed in the evening had not only disturbed the foundations of the structure but had also excluded the labourers from their employment, causing them to start work about two hours late. It all goes to prove that there may be something to be said for one's having to obtain a permit before starting work on a building, but perhaps the robins know, as do we humans, that if officials dealt with a matter like this the blue-prints would remain in a filing cabinet until the nesting season was over and forgotten.

I ENDEAVOURED to put it to the robins that their nest in this spot would greatly inconvenience me, since I should have to leave the shed door open for approximately two months whatever the weather might be, but since they continued to arrive with beaks full of leaves and moss, and carried on with the work while I watched them, I gathered that they intended to flout any regulations I chose to make. It is my experience that the robin gets his own way every time, for how can one interfere with the work of a bird that places complete trust and confidence in such an undeserving creature as a human being?

There would seem to be not the slightest doubt that the robin realises the risks she runs during the nesting season from magpies, jays, crows and rats, and knows that, if she can construct her nest in some man-made structure constantly visited by human beings, she has something more than a sporting chance of bringing up her family in safety. Incidentally, the potato shed, besides offering safety from

vermin and protection from weather, offers also the attractions of a most convenient restaurant. The gardener has his "elevenses" and lunch in the potato shed, and like all gardeners he cannot say "NO" to the robin.

* * *

THE various letters that have appeared in the correspondence columns of COUNTRY LIFE about the mysterious clause prohibiting salmon on the menu more than once a week, which is supposed to have been inscribed in every apprentice's indenture in Elizabethan days, amuse me, since as a student of fishing lore I have been reading much the same thing for nearly forty years. Again and again and again the same old topic crops up: some writer mentions casually, as did I, that such a clause might reasonably have existed, half a dozen correspondents immediately reply that they have seen it, or know someone who has seen it, in indentures either in London or in some other city, the experts who have long been searching for it at once offer a reward for a sight of the document, and nothing more is heard of the matter.

When I mentioned the clause in my Notes of January 17, I stated that there was a mystery about it, and that no one had ever seen it, but immediately I received from Worcester a "head and shoulder rise" to my "fly," and promptly two experts on the subject arrived on the scene with "gaffs" in their hands in the form of monetary rewards to land the "fish." I hope that this time they are successful, but I have been disappointed so often that I do not feel very hopeful.

* * *

OF two stories I have heard recently one is not yet in the chestnut category, since it deals with the activities of modern officialdom. The other was related to me as having happened in a Dorset back-block village last

autumn, but I have a feeling that there is an age-old aroma about it, and that possibly it has been told as a stock story in a number of villages for many generations.

The first concerns a pedigree Aberdeen-Angus bull, which was being exported to Argentina from this country, and instructions were received from the Ministry concerned with livestock that a registration plate should be attached to one of the bull's ears before it was shipped. No sooner had this been done than a telephone call came through from the official's office cancelling the original order about the plate, and stating that the registration number should be branded on the animal's horns. I imagine that there is no need to inform the readers of such a journal as COUNTRY LIFE that the Aberdeen-Angus breed is hornless!

* * *

THE other story concerns a small hamlet near the Dorset coast which most unfortunately has no public-house, so that those inhabitants who want a Saturday evening's pint have to walk a matter of three miles over the downs to the adjacent village, which is better equipped. I can imagine that the hackneyed slogan "Sorry—No Beer" has a special poignancy after a three-mile walk over high downs on a hot day. The footpath short-cut to the distant public-house leads through the village churchyard to the downs beyond, and one night the oldest inhabitant, or his nearest rival, returning from a convivial evening on an occasion when there were no disappointing notices on the door of the inn, fell into an open grave in the churchyard, which was awaiting its occupant. Finding things moderately comfortable in the soft sandy soil at the bottom, he fell asleep, and the following morning a farm-hand on his way to work in the half light before dawn suddenly saw a grey head peep over the edge of the grave, while a sepulchral voice asked him what o'clock it was. It is said locally that the farm-hand, though normally a very tired man, broke the Olympic records for all distances up to half a mile.

OLD CATTLE PRINTS

By Sir E. JOHN RUSSELL

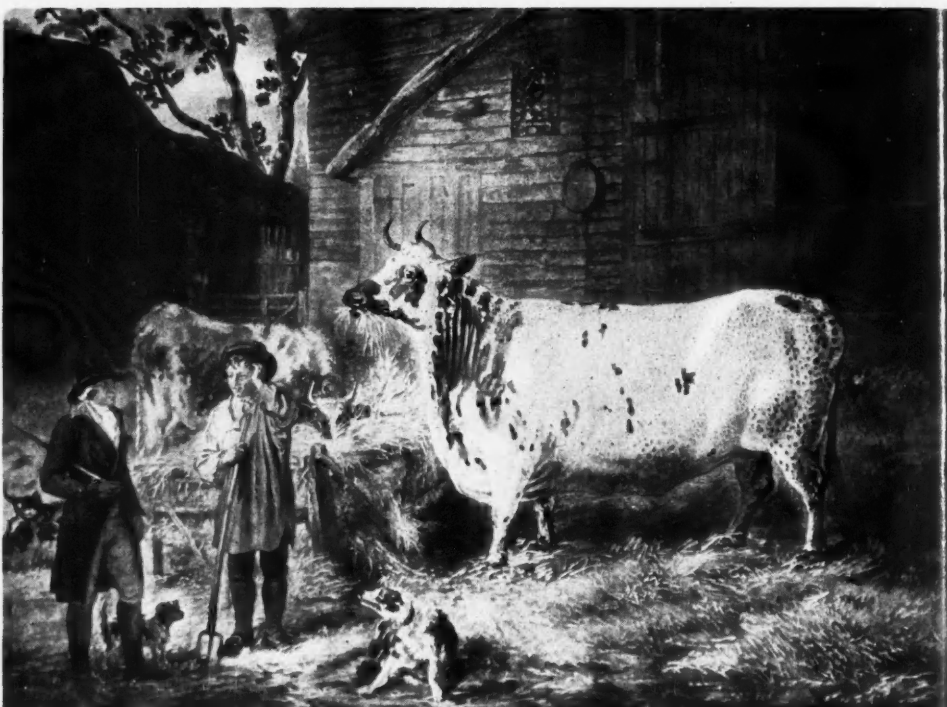
AMONG the treasures of the Rothamsted Experimental Station, Harpenden, is a considerable collection of prints, or, as many of them are called, "portraits", of famous cattle. Some of these are well known: prints of the Durham ox, for example, can often be seen in old country hotels. Most of them, however, are less frequently seen and some are distinctly scarce.

Drawings of animals go back to very ancient times, but portraits of named individuals are of much later origin. The oldest in the Rothamsted collection is that of the Blackwell ox, 1780 (Fig. 3). It is also the oldest in the British Museum¹; it would be interesting to learn whether any earlier print exists. The next oldest print at Rothamsted depicts the Kyle ox, 1790; then comes the Lincolnshire ox painted by G. Stubbs, engraved by G. T. Stubbs and published by G. Stubbs, of Soho, in 1791. There is a gap till 1798, but then came a steady output until about 1845, after which very few were published. In general, the prints were issued both plain and coloured and, in accordance with the custom of the time, most of them were dedicated in somewhat obsequious language to some exalted personage.

The prints fall into two groups: "improved" animals and fat animals. The great interest in improved animals was aroused by the remarkable success of Richard Bakewell, of Dishley, Leicestershire, who, from 1750 onwards, had strikingly transformed the longhorned cattle and the Leicester sheep. Rothamsted possesses the rare print of a "Bull of the longhorned breed" (Fig. 4) by William Ward after a painting by Thomas Weaver; it is undated, and there is no copy in the British Museum; nor is it recorded in Julia Frankau's *William Ward, A.R.A., James Ward, R.A.* (London, 1904). However, the breed did not prove popular and remained one for the fancier rather than for the practical farmer.

Bakewell was very secretive about his methods and principles, but Charles Colling, of Ketton, near Darlington, visited him for a time in 1784 and learned enough to apply them to the improvement of the shorthorned cattle of his region, comprehensively described as Holderness (Fig. 1), some of which were red and some black,

¹ I am indebted to Mr. A. E. Popham, Keeper of Prints at the British Museum, for information on this and other points.



1.—HOLDERNESS COW

Painted by George Garrard, engraved by William Ward, 1798

some with short horns and some polled. Charles Colling used the red shorthorned type and, by careful selection and in-breeding, evolved the modern Shorthorn. Stories of his operations were still told locally 20 years ago, and I heard one such account from an old farmer who had lived all his life on a neighbouring farm.

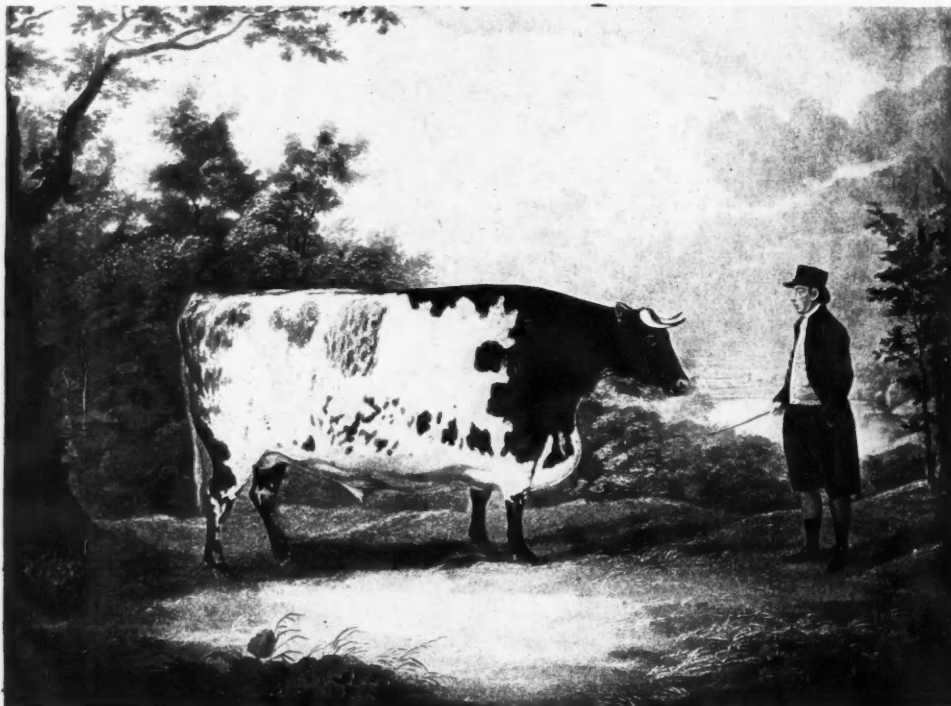
Charles Colling aimed at beef production: he wanted animals that could put on weight easily and were mellow to the touch—the usual animals of those days were said to be hard as boards. Dining at his elder brother Robert's farm at Barmpton, along with a neighbour, Robert Waistall, on Christmas Day, 1783, he said he had seen just such an animal as he passed

Haughton-le-Skerne Church: it was small, short-legged, yellowish-red and white with a good mossy coat and it belonged to a small farmer and bricklayer. The two Roberts wanted a bull, their own bull calf not yet being ready for use, and they commissioned Charles to buy it for them, which he did, paying eight guineas for it. They kept it for a year, during which time Charles visited Bakewell at Dishley.

On the following Christmas Day (1784) all three dined together again, and the two Roberts, whose bull calf could now be used, and who saw no special merit in the bull that Charles had bought for them, allowed him to take it over at the original price. He called it Hulbach (also spelled Hubback) and proceeded to find suitable mates. From Mr. Appleby, of Stanwick, where there had always been good cattle, he bought one which he called Duchess. Another was bought by his father at Yarm fair: this was Cherry. Daisy was bought from a neighbouring farm and Favourite from John Maynard, of Eryholme. Maynard had asked thirty guineas for cow and calf, an unheard-of price in those days, and Charles refused to buy and left the farm. But his wife, who was on the pillion behind him, liked the cow and urged him to return and buy it; and Mrs. Maynard seeing that Charles really wanted it, urged her husband to sell. Both men took their wives' advice and Charles secured the cow. These five animals were the foundation of the Shorthorn breed; and the descendant of Favourite became the best known.

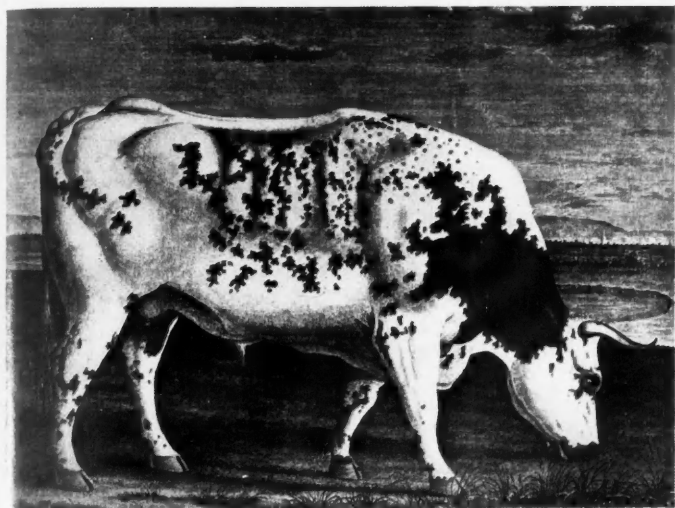
It was in this kind of way that our breeds of livestock were developed: by farmers (and their wives) who saw clearly in their mind's eye what they wanted and had an instinct for getting it. They had no science, but instead were gifted with the intuition of the artist who strives for something he may never attain, but to which he hopes always to get nearer. One can imagine it was all very exciting, and certainly the agricultural improvements of the time aroused great interest, not only among working farmers but among others as well: "We are all farmers now," wrote Arthur Young, "from the duke to the apprentice."

In due course the demand for portraits of some of the more famous animals arose, and the supply was forthcoming. George

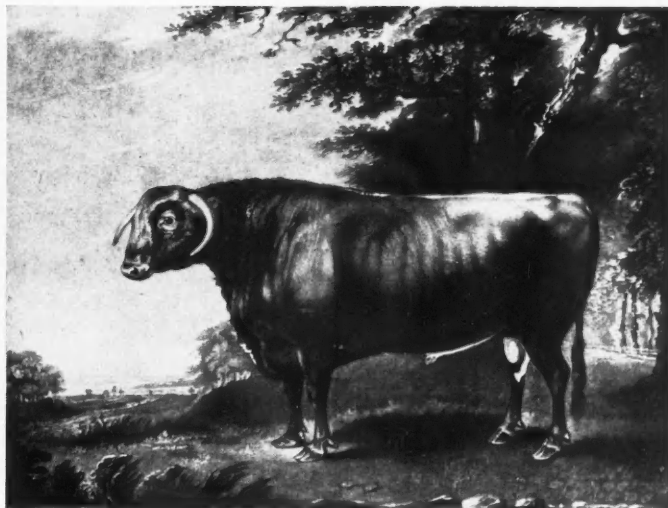


2.—DURHAM OX, 6 YEARS OLD

Painted by Boulton. The same animal as in Fig. 6



3.—BLACKWELL OX, 1780
The oldest cattle print in the Rothamsted collection



4.—BULL OF THE LONGHORNED BREED
Painted by Thomas Weaver, engraved by William Ward

Carrard, sculptor and painter (1760-1826), was one of the first to see the new possibilities for artists. "It has always been the practice of polished nations," he wrote in the Introduction to his *Description of the Different Breeds of Oxen Common in the British Isles* (1800), "to unite the elegant with the useful, the polite with the necessary arts, which thus serve mutually to illustrate and assist each other, and render employment at the same time and upon the same subject for the man of genius and the man of labour"—an elegant Regency description of what is now bluntly called commercial art. He states also that he prepared models "upon an exact scale from Nature . . . from the best specimens that could be procured under the inspection of those noblemen." Some of these models still survive in the collection of the Duke of Bedford at Woburn Abbey and there are replicas of four of them in the Natural History Museum, South Kensington.

Perhaps the most popular painter of animals of the time was James Ward (1769-1859), but his paintings were less frequently engraved than those of others, for example, those of Thomas Weaver. Painters alone, however, could not satisfy the demand: cheap prints were wanted and were soon forthcoming. Some were drawn on stone, some were line engravings and some were stipple. One of the best known of the engravers was William Ward (1766-1826), elder brother of James Ward; his coloured prints were very popular: he engraved both Weaver's and Garrard's drawings (Figs. 1, 4, 9, 10); his most famous prints, however, are of Morland's pictures.

Meanwhile the descendants of Charles Colling's original five animals were becoming more and more famous, some of them selling for what then appeared fantastic prices. Naturally they were duly painted: indeed theirs are among the best of the prints. The original five were too early for the portrait painter, so far, at least, as I can discover, for I have never been able to find prints of them, but several of the descendants of Favourite were engraved. Her daughter Phoenix by Foljambe, son of Hubbach, was put to Bolingbroke and had a son which was also called Favourite and which, like his sire, became famous

and was engraved, although there is no portrait of him at Rothamsted. One of his sons, the Ketton ox, (Fig. 6), born 1796, was painted by Cuit, of Richmond, in 1801 and again by Boulton in 1802, when it was called the Durham ox (Fig. 2). On this print are the words "according to

the computation of the best judges it weighs 30 score per quarter," representing a carcass weight of 2,400 lb. in addition to the loose fat.

Prothero states that it travelled England from 1801 to 1810 in a specially constructed carriage and gave farmers a truer standard of shape than they had ever had before.

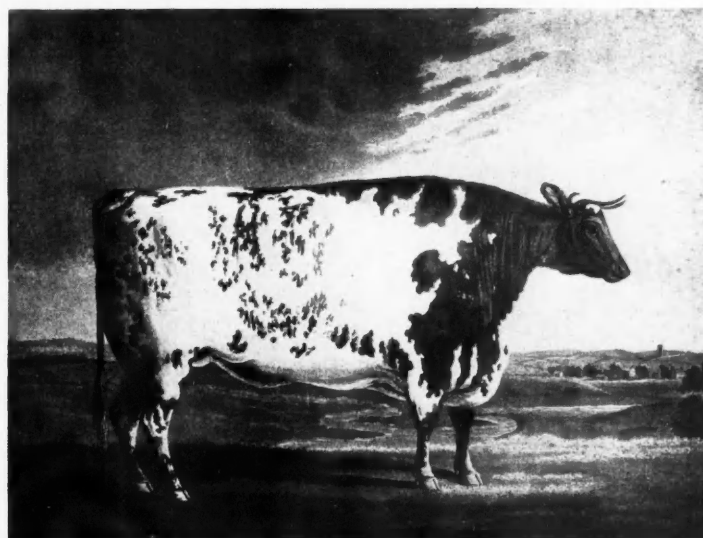
Rothamsted has another print of a "Durham ox" (undated), the property of Sir Charles Knightley, M.P., of Fawsley, Northamptonshire, obviously a different animal and apparently later.

Another of Favourite's offspring was a freemartin, the famous White Heifer that travelled, probably the only one to do so, but Rothamsted has no print. The most remarkable son of Favourite, Comet (1804-1815), was considered a marvel of in-breeding: he was got by Favourite out of the heifer Young Phoenix, which Favourite had himself got out of his own mother, the elder Phoenix. Comet's performance was as remarkable as his breeding, and made him even more famous than his father, and probably the most famous bull of the 19th century: he was sold for 1,000 guineas, a record price at the time. One of his sons, Durham Hill Favourite, (Fig. 5), though not equal to the Durham ox, when killed in 1818 was a ton in carcass weight: the four quarters weighed 2,018 lb. and the fat 204 lb. This was surpassed by another of his descendants, the Lincolnshire ox (Fig. 7)—not to be confused with the Lincolnshire ox engraved by Stubbs, already mentioned—the weight of which, according to the print (dated 1823) was 464 stone—33 cwt. carcass weight—and its girth 11 ft. 1 in.

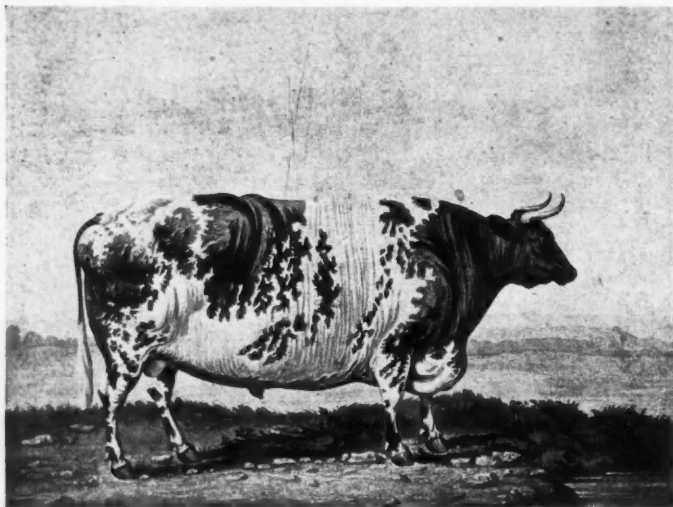
But Lincolnshire went in for big oxen: Prothero relates that one was exhibited in the reign of Queen Anne with the description: "the like Beast for Bigness was never seen in the World before." Yorkshire put up another great beast, the Airedale Heifer (Fig. 8) of about the same dimensions as the Lincolnshire ox, weighing nearly 24 cwt. dead weight (which makes one wonder if the Lincolnshire weight really was correct) and "cut 9 inches of clear fat on the ribs"; it was then "rising six years old." Another of these giants



5.—DURHAM HILL FAVOURITE (B. Taylor)



6.—KETTON OX, 5 YEARS OLD
Painted by Cuit, of Richmond. 1801



7.—LINCOLNSHIRE OX, SAID TO WEIGH 464 STONE, 1823

was the Durham White ox (Fig. 9); it was painted by Garrard and engraved by Ward in 1813; bred and fed by John Nesham of Houghton-le-Spring, Durham; killed when seven years old, it is recorded as having weighed 223 stones of 14 lb.

One of Robert Colling's animals is represented in the collection: the shorthorned heifer seven years old, painted by Weaver and engraved by W. Ward in 1811 (Fig. 10).

Looking at the portraits of these great animals one is tempted to wonder whether they looked like that, or whether the painter allowed himself the licence that other portrait-painters have at times taken. So far as the animals of high pedigree are concerned, it is safe to assume that the portraits represent them fairly faithfully as they were, or at least as the breeder wished them to be. The animals that owe their portrayal solely to size may perhaps be exaggerated in places to please the patron, but the general impression is probably correct and in many cases the dimensions are given, so that the outlines can be checked. Most of the animals are from Yorkshire, Lincolnshire and Durham, a region always famous for large cattle. Defoe was here in 1724-7 and comments on their great size: he states that from Sir Edward Blackett's park near Ripon, on two or three occasions an ox had been "led as far as Newcastle and Scotland, for the Country for a Sight, and shewed

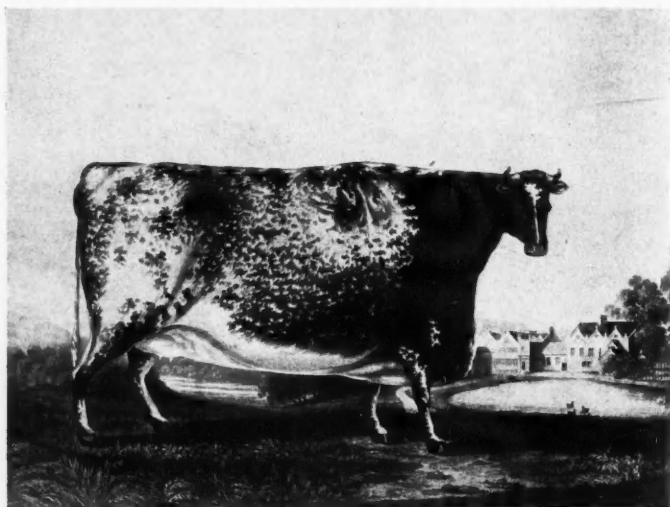
the biggest Bullock in England." Some of these great animals went to the fens of Lincolnshire to be fattened; doubtless this would give Lincolnshire a reputation for big animals. Defoe speaks only of black cattle and not of red; his accounts of agriculture, however, are not very detailed.

By the end of the 18th century farmers had new means of fattening cattle. Rotations, then becoming common, provided great quantities of

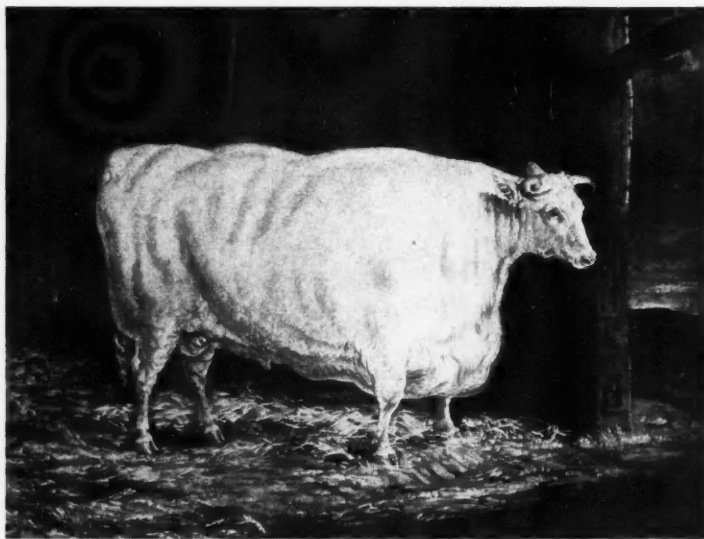
fodder crops, and oil cakes were widely used. The animals were not usually killed until 5 or 6 years old and so had ample time to lay on flesh; the farmers were able to feed them copiously, the public liked huge fat joints and the Smithfield Club Show conferred distinction on those that could best produce them. The art is not dead, but is no longer practicable.

These big animals, mostly descendants of the original cow Favourite, figure most frequently in the prints. But another of the original four cows, Duchess, was of perhaps even greater importance, for she was of a milking strain and the ancestor of a long line of Duchesses developed, not by Colling, but by Thomas Bates, of Kirklevington, the founder of the milking Shorthorns. One of his animals is shown in Fig. 11. When Bates's herd was sold in 1850 the Duchess strain was taken over by the Earl of Ducie at Tortworth, Gloucestershire: it was not lost.

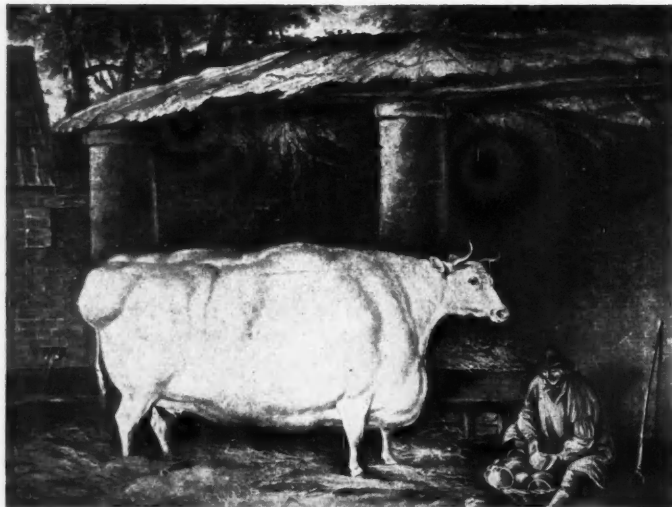
It would be interesting to know why the prints ceased to be produced after about 1846 and why there was no revival of the art in the 1860s, often called the Golden Age of British Agriculture. Photography of farm animals had not yet developed and could not do so until rapid plates became common. Engravings were still made, but usually in book form, and separate cattle prints ceased to appear. I wonder if they will ever come back.



8.—AIREDALE HEIFER (K. Bradley), 1820



9.—DURHAM WHITE OX OF THE IMPROVED TEESWATER HERD
Painted by George Garrard, engraved by William Ward, 1813



10.—SHORTHORNED HEIFER, 7 YEARS OLD
Painted by Thomas Weaver, engraved by William Ward, 1811



11.—SPECIMEN OF AN IMPROVED BREED OF CATTLE
Property of T. Bates

SPIDER STOWAWAYS

Written and Illustrated by

H. J. SARGENT

MANY small forms of animal life arrive in this country as stowaways with merchandise from abroad. Brought in ships' cargoes, they often make their first appearance in dockland; or they may be transported unwittingly to the ultimate destinations of imported goods before their presence is disclosed. Banana boats, in particular, may bring from the tropics a curious assortment of living things, for the large bunches of fruit afford excellent hiding-places for insects of many kinds, spiders, centipedes, snails, lizards and even snakes. On arrival in this country these unauthorised passengers seldom survive many days. Natives of hot countries, many speedily succumb to adverse climatic conditions, while those of fearsome aspect unfortunate enough to catch the eye of a discerning human being invite instant dispatch.

Some of the largest spiders known, the so-called bird-eating spiders of South America, occasionally travel to Britain with bananas. Emerging from snug hiding-places in the bunches of fruit, they may cause exciting diversions among workers in the stores of importers or wholesalers. They are admittedly formidable in appearance, being mostly brownish-grey or almost black in colour, with large hairy bodies, and thick-set hairy legs that may span six or seven inches. Often they are called tarantulas, but this name is wrongly applied, for the true tarantula of evil repute is a relatively small spider of a different kind which occurs in southern Europe. The generally accepted name of bird-eating spider, and the scientific term of *Avicularia* applied to the genus, tend to convey the impression that they normally feed upon birds. It is true that there are well-authenticated instances of their killing very small birds, but their staple food consists of insects of various kinds.

The accompanying illustrations portray one of these spider stowaways which travelled to Britain with a consignment of bananas, and made its début, to the consternation of beholders, in the store of a fruit merchant. In the nick of time we rescued it from a violent death. Provided with suitable accommodation and the requisite attention, it lived in captivity for just over eleven years.

A bird-eating spider makes no silken snare for the capture of its prey, or any intricate silken structure in which to live. Its home is a hole in the ground, a crack among stones or rocks, or a sheltered cavity in a tree. Here it constructs a simple lining of silk, sufficient for comfort, but without any elaboration. Lethargic



A BIRD-EATING SPIDER ON THE SILKEN LINING OF ITS HOME
Spiders of this kind sometimes reach this country in crates of bananas

during the daytime, it remains at home; but at night, full of activity, it wanders abroad to hunt for food.

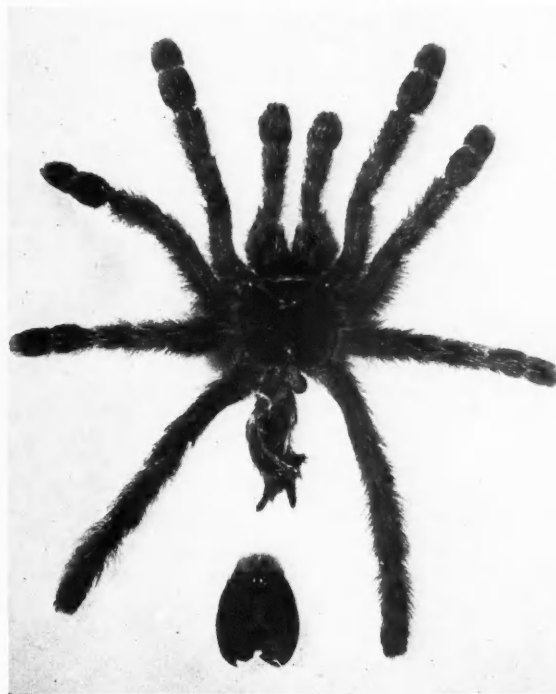
Spiders in general possess a pair of jaws, or chelicerae, each consisting of a stout basal joint to which is hinged a sharply pointed, curved fang carrying a duct for poisonous fluid. In most spiders these weapons have a lateral movement: the fangs are opposable, and the tips tend to meet with a sideways movement in the body of any ill-fated victim. In the bird-eating spiders, however, and in the trap-door spiders and a few other kinds, the chelicerae are parallel in a vertical plane, so that the fangs, side by side, can be plunged simultaneously downwards; and they are singularly efficient.

Although these spiders possess eight eyes grouped on an eminence on the cephalothorax, or foremost segment of the body, their range of vision seems to be very limited. The captive specimen referred to was fed upon cockroaches;

when these were placed in its cage it displayed no interest in their presence, even at a distance of two or three inches. But if one chanced to brush against its hairs, there was an immediate response. Instantly the spider would erect itself, raise its fangs menacingly, and with a quick movement imprison the insect between its legs, sometimes using in addition the pair of leg-like appendages known as palpi. The poison fangs would then be plunged downwards with deadly effect.

Periodically, in the course of growth, our captive spider moulted, and the whole of the external integument was cast off to disclose a new coat underneath. This critical process took place at intervals varying from nine to fourteen months. For a week or more before moulting the spider became listless, declined all food, and finally remained motionless, with its legs drawn up close to its body. Sometimes just before a moult it would spin a thin carpet of

silk upon which to rest, doubtless to enable its clawed feet to secure a firm grip in preparation for the most difficult stages of the moulting process. Moulting usually commenced by the longitudinal splitting of the soft skin on the upper side of the abdomen, and the loosening of the hard shield-like upper portion of the cephalothorax. This shield became detached from the rest of the cuticle, and the spider was able to raise itself upwards; then, with many efforts, it pulled legs, palpi and chelicerae out of their original coverings. This exhausting operation sometimes occupied three or four hours, and usually occurred at night. Finally, the spider, in a limp and moist condition, extricated itself completely, and was able to step out of its old garment. This, except for the separated shield and the now wrinkled up abdominal skin, was left intact; it maintained its shape so well that at a cursory glance there seemed to be two spiders instead of one. Moulting successfully accomplished, the spider's new coat with its dense hairy covering soon dried out, and its owner became active in a quest for food.



THIS SPECIMEN WAS ABLE TO SPAN SIX INCHES. THE SPIDER'S MOULTED SKIN (right) IS AT FIRST GLANCE ALMOST INDISTINGUISHABLE FROM THE SPIDER ITSELF. The object below the skin is the shield-like covering of the forepart of the body

INSIGNIA AND PLATE OF WESTMINSTER

By E. H. KEELING, M.P., F.S.A., Mayor and Deputy High Steward, 1945-6



1.—THE HANDSOME MACE, WHICH IS OVER 4 FT. LONG AND WEIGHS 9 LB. 12½ OZ., IS OF SILVER GILT AND BEARS THE LONDON HALL-MARKS OF 1726. It was probably presented to the Court of Burgesses of the City of Westminster by Charles Butler, Earl of Arran, who was High Steward 1715-58

THE Westminster City Council dates only from 1899, but it has inherited the insignia and plate of the Court of Burgesses. That body was constituted by Act of Parliament in 1585 to govern the city under the Dean and Chapter, who had taken over the powers of the Abbot after the dissolution of the monasteries. The Dean appointed the Court and also a High Steward, a High Bailiff and a High Constable. After the 17th century the powers of the Court gradually passed to the Vestries, and it was abolished in 1899. The Dean still appoints a High Steward, and the Mayor for the time being is Deputy High Steward. When the Court of Burgesses was created the High Steward was William Cecil, first Lord Burghley, Queen Elizabeth's Minister, and until his death on April 4, the office was held by his descendant, the fourth Marquess of Salisbury.

The best piece of plate that the City Council possesses is the Pickering Standing Cup (Fig. 2). The cup bears the London hall-marks of 1604, and a mark—IA in a shield—indicating that the maker was John Acton (of the parish of St. Mary Woolnoth). The foot of the cup bears a contemporary marking of 113 oz. 10 dwt., and as the cup alone weighs 79 oz. it must originally have had a cover other than the present one, which weighs 43 oz. 8 dwt. and has the London hall-marks of 1677.

The cup was the gift of Maurice and Joan Pickering. Pickering was Keeper of the Abbey Gate House (the gaol in which Richard Lovelace later wrote "Stone walls do not a prison make"). When the Court of Burgesses was set up in 1585 he became Assistant Burgess, and later he was appointed Chief Burgess. He died in 1604, directing his executors to order for the Court "one standing cup of silver and double gilt of the value or price of forty pounds, the which my will is shall be made so large and fair as it is possible may be had and gotten for that money."

The cup, which in accordance with the will is of silver, gilt within and without, is 16¼ inches high, and with the cover 28 inches. The bowl is 10 inches in diameter and 5½ inches deep, the foot 7 inches in diameter. Just below the bowl, and again lower down, are three scroll corbels through which a napkin was probably passed. On one side of the bowl is a small shield with the arms which had recently (1601) been given to "the Burgesses, Assistants and Commonalty of the City of Westminster." These arms include the arms assigned to Edward the Confessor, the roses of York and Lancaster and the Tudor portcullis. Round the rim of the bowl is the inscription:—

The geve to his brethren wisheth peace. Witn peace he wisheth
brothers love on earth. Which love to seale I as pledge am given.
A standing bowle to be used in mirth. The gifte of Maurice Pickering
and Joane his wife, 1588.*

The Pickering Cup is one of the finest pieces of Elizabethan plate in existence. The cover, also of silver gilt, is of inferior design and workmanship. The maker was John Hinde, of the Golden Ball, Fenchurch Street.

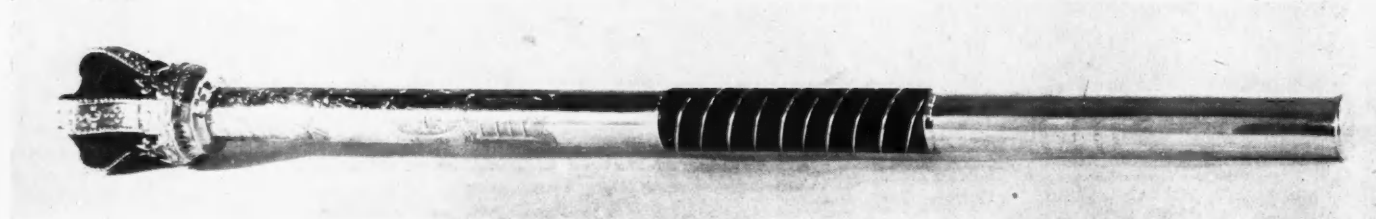
The very handsome Mace (Fig. 1) is just over 4 ft. long and weighs 9 lb. 12½ oz. It is of silver gilt and bears the London hall-marks of 1726 and the mark P, indicating that it was made by Benjamin Pyne, of St. Martins le Grand. The cast head is divided into four panels by nondescript winged creatures with boys' heads. The panels are filled with the arms of the Dean and Chapter, the City and Charles Butler, Earl of

* Possibly the date when he became Chief Burgess.

3.—THE HIGH CONSTABLE'S STAFF. Of silver and nearly 29 ins. long, it was presented in 1759 by the Earl of Lincoln, High Steward of Westminster



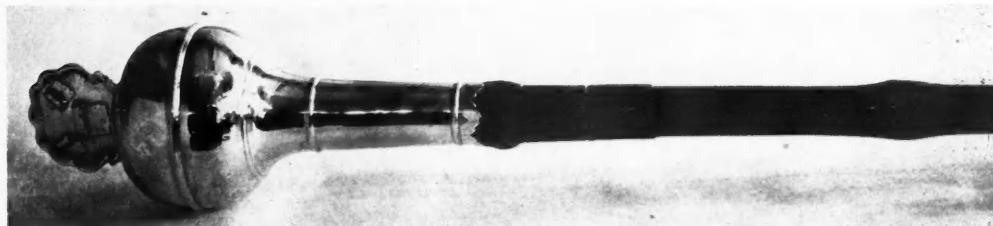
2.—THE PICKERING STANDING CUP, ONE OF THE FINEST PIECES OF ELIZABETHAN PLATE IN EXISTENCE BEARS THE LONDON HALL-MARKS OF 1604. It was the gift of Maurice Pickering, Keeper of the Abbey Gatehouse and later Chief Burgess, and Joan Pickering. It stands 16¼ ins. high, and is of silver, gilt within and without



Arran, who was High Steward 1715-58 and probably gave the mace to the Court of Burgesses. The head is surmounted by a crown composed of two jewelled bands rising from a jewelled circlet, with an orb and cross. Inside the crown is a flat cap with the royal arms, quartering England impaling Scotland; France; Ireland; Hanover. On either side of the crown is the royal cipher.

The High Constable's Staff (Fig. 3) is of silver, and nearly 29 inches long. The inscription records that it was presented in 1759 by the Earl of Lincoln, High Steward of Westminster, for the use of the High Constable. The crown, which is lined with red velvet, is engraved with shields bearing the arms of Edward the Confessor and George II and the Tudor portcullis. The grip is of ebony inlaid with silver wire.

A pocket staff (not illustrated) of similar design was presented by the same donor for every-day use. It is likewise of silver and ebony, and is 9 inches long.



4.—THE BEADLE'S STAFF, ONE OF THE OLDEST IN EXISTENCE, IS OVER 6 FEET LONG AND MADE OF DARK RED CANE DEEPLY SHOD WITH SILVER. The crest-piece surmounting the silver ball head bears the date 1721

The Beadle's Staff (Fig. 4) is over 6 feet long, and is made of dark red cane deeply shod with silver. The ball head, also of silver, is 5 inches in diameter, and is surmounted by a crest-piece bearing on each side a rebus of three rolls and the inscription "Rolls Liberty 1721."

The parish of the Rolls Liberty was at the eastern end of Westminster and took its name

from the house and chapel of the Master of the Rolls, which were on the site now occupied by the Record Office. The staff is one of the oldest beadle's staffs in existence.

For help in writing this article I am indebted to Mr. R. B. Wood, ex-Librarian of the City of Westminster, to Mr. T. A. M. Bishop, ex-Archivist, and to Messrs. Crichton Brothers.

THE WOOD-GARDEN

By MICHAEL HAWORTH-BOOTH

IN these times, when one is tempted to make over to food crops any sizable area of dug ground available in the garden proper and maintenance labour gets scarcer and dearer, the cult of what I call the wood-garden is on the increase. This is a development of a more extreme form of the woodland garden—a garden where paths, lawns and flowerbeds are made in woodland surroundings. In the wood-garden, on the other hand, the terrain is left as Nature formed it. Paths giving access to the garden are discreetly formed or improved by merely removing the more troublesome obstructions and making boggy places firm by concealed drainage. The idea is to retain the sylvan peace among birds and wild flowers and to avoid all tedious weeding and maintenance work that would tempt one to enlist hired help. The planted shrubs, the most beautiful woodland wildings from other lands, appear as natural denizens, enhancing the charm of the surroundings. The difficulty is that you have to have a little piece of genuine woodland available, and not many of us have this facility. But, assuming that this raw material is at hand, there is no great difficulty in making a start.

In the first place it is essential that the wood selected should be real woodland; signs of this will be the absence of nettles and couch-grass, an almost unbroken canopy formed by the heads of the trees and a soil enriched by generations of fallen leaves. Such conditions preclude the growth of garden weeds which, provided that the *status quo* is not interfered with, will not gain admission. But if thinning and clearing are done the whole situation is changed at once and the invasion will start. How, then, one may ask, can plants be grown if the wild conditions are not to be changed? The answer is that certain plants like these conditions and will grow in them much better than in the open garden. It is true that this type of plant is limited in numbers but there are quite enough for our purpose.

I think that the ideal plant for wood-gardens is a flowering tree or shrub which not only will hold its own with little or no assistance, but, once properly planted and established, will grow bigger and better every year. Examples, taking them in the order of flowering, are camellias, rhododendrons (these actually cover almost the whole flowering season from January to August), azaleas, cornus, stewartias, brooms and eucryphias. Open ground shrubs such as roses, philadelphus, deutzias and hydrangeas are not to be relied on, although there are exceptions, such as *Rosa Moyesii*.

The best procedure, I have found, is to plant single specimens only, giving each plant ample room all round for the maximum possible

development that its species is likely to attain. The site has to be selected with care, and a position chosen where the removal of only a few small branches from the canopy above will leave a patch of clear sky overhead.

Then the small individual bed for the plant has to be thoroughly dug and enriched with extra leaf-mould. The size required will be at least six feet across for shrubs of the kinds mentioned above. As soon as the shrub is planted the bed is covered with a mulch of fallen leaves about eight inches deep. This covering will not only enrich and protect the soil but will prevent any weed invasion that might otherwise take place in view of the removal of a part of the shade canopy. A few sticks thrown over the mulch will keep it from blowing away and, if plenty are used, will ensure that the mulch is even added to at the next leaf fall.

It is always so tempting to clear away undergrowth at the start, instead of merely removing a small branch or two at a time as the planted shrubs require further space. But if one succumbs to the temptation, not only will Nature replace the removed undergrowth with even more troublesome weeds, but the wind will come in, the nourishing and weed-suppressing carpet of fallen leaves will be blown away and the planted shrubs will suffer.

Large beds are not satisfactory in the wood-garden. They spoil the sylvan atmosphere and look overdone and often need maintenance, whereas a specimen, if it is really well sited and planted, will often need no attention for years.

If a glade in the wood-garden is visible from the house and therefore calls for a blaze of colour, there is no better plant than the azalea, either the mollis or Ghent types, or, perhaps better still, the Knap Hill hybrids.

Azaleas should be set out separately in individual holes about ten feet apart.

On the other hand, if a path winds through the wood-garden, rhododendrons of the various species and their hybrids are the best, as individually they are much more interesting owing to their almost endless variety of form and colour. There are species that form forest trees with leaves nearly a foot long, and there are little creeping bushlets a few inches high with leaves not half an inch long.

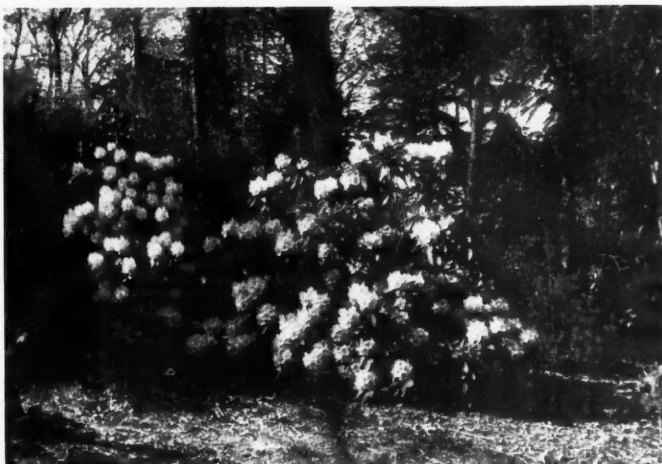
The majority of rhododendrons grow as well in an English wood-garden as in their Himalayan forests. Their flowering season begins in January, when the hybrids of *R. arboreum* start up with *R. Nobleanum*, and the end comes in August with the great white fragrant lily-flowers of *R. auriculatum*, and there is not one of the intervening weeks when one or another species or hybrid is not in bloom.

Camellias, especially those with informal single and semi-double flowers like Adolphe Audusson or Lady Clare, are particularly delightful in the woodland, are absolutely hardy and grow with the most astonishing vigour. In their native forests of Japan they often grow beneath evergreen trees, so it is not necessary to give them even a clear sky above. Magnolias grow with extraordinary speed once one can induce a new shoot to grow from the base, the nursery-grown wood then being cut away. If there are gaps anywhere that require to be filled by a young tree, a species such as *M. obovata* will grow as quickly as anything else.

Of the brooms, *Genista virgata* is as lovely as any, although the blaze of yellow is almost too overpowering. *Cornus Kousa* is another satisfactory wood-garden shrub and looks particularly well when neighboured by the little

Rhododendron indicum, which flowers at the same time with pink, scarlet or carmine flowers. But, undoubtedly, the greatest treasures are those species of rhododendrons that simply will not grow in the ordinary garden. *R. Griffithianum*, *R. discolor*, *R. Thomsonii* and their hybrids are superb, and those who have seen only the starved-looking plants in gardens can have no idea of the abounding health, growth and flowering properties of the woodland-grown specimens. The increase in size of flower and leaf makes even Pink Pearl almost unrecognisable.

Perhaps the greatest charm of the wood-garden is that it is essentially a personal affair. Except for the thorough and indispensable preparation of the planting sites at the start there is no need for hired labour. One can relax and be at peace among birds and flowers without any of the tedious mechanics of the ordinary garden.



RHODODENDRONS THRIVE IN A WOODLAND CLEARING WHERE THE SUNLIGHT IS TEMPERED BY OVERHANGING TREES

MALAHIDE CASTLE, CO. DUBLIN—I

THE SEAT OF LORD TALBOT DE MALAHIDE

The building's present appearance dates from 1760-1820, but the Great Hall is assigned to Thomas Talbot (d. 1487), and the walls of the adjoining Oak Room are probably still earlier. Considerable fortifications existed formerly.

By CHRISTOPHER HUSSEY

MALAHIDE CASTLE is reputed to be the oldest inhabited house in Ireland. That claim obviously turns on the age of the earliest existing part of the building, which is far from certain. But there is little doubt that the site is the oldest in Ireland to have been continuously inhabited by the same family, since Richard Talbot was lord of Malahide under Henry II, and was confirmed by Prince, later King, John in the grant to him there of Sac, Soc, Tol, Them, Infangthef, and the judgments of Water, Iron, the Duel, the Pit, and the Gallows. Malahide is further unique tenurially among the ancient seigneurial estates of Ireland whose lords were vested with the dignity of parliamentary barons, in being the only one that can be traced as always held directly and immediately under the Crown, its lords acknowledging no superior but the King of England alone, to whom they were bound to render the service of one archer with a horse and coat of mail for ever.

Standing nine miles north of Dublin, close to the little harbour of Malahide, the place lay well within the Pale except at the moments of its closest constriction, so, in spite of its castellated appearance, seems to have been relieved at an early period of serious military functions. There are oral traditions, however, of considerable outworks of a defensive character, so ruinous in the middle of the 17th century that during its latter part they were used as a quarry, and long since demolished. About 1760, and possibly with their materials, the process of enlarging and castellating what previously existed was begun. After so many centuries



1.—THE FRONT, FROM THE SOUTH-WEST

of growth, demolition, and reconstruction, few reliable clues to the original structure survive, so that any theory must be tentative or largely personal. But the great hall (Fig. 8), occupying the east side, can scarcely be later than the early 16th century, and may well date from c. 1470; while the massive core in the middle containing the Oak Room (Fig. 3) possibly represents the defensible tower in which early feudal Irish dwellings mainly consisted. From these data—the structure, historical records and oral tradition—by analogy, and from probabilities, a theory of the castle's development can be pieced together.

In 1469 Thomas Talbot, of the twelfth

generation, received a patent as *dominus de Malahide* from Edward IV, which is still preserved in the muniment room. Among the embellishments of its title line is a representation of a castle consisting apparently of a keep, a detached tower, and bailey enclosed by a bastioned curtain wall (Fig. 5). It has been thought to be a likeness of Malahide at this time, but is almost certainly a conventional decoration. The earliest "hard" reference to the buildings is in 1534, in an account of the rebellion of "Silken Thomas," tenth Earl of Kildare, when the O'Tooles and the O'Byrnes, after ravaging Howth, where "they rested till the kine was abroad in the morning, before they was ware they were taken away; so departed and went to Malahide and burst open the gates till they came to the Hall doors, where they were resisted with great difficulty."

During an acrimonious dispute in 1605-9 over dilapidations, between Sir John Talbot of Castlering, and his nephew and ward Richard, of Malahide, the former

denied that he was the cause of the decay or deformitie of any parts of the ould house, but contrariwise saith, that he hath from tyme to tyme repaired and amended the said house, and bestowed upon it duringe his short tyme, over and above the buildinge and newe addition for which he demandeth satisfaccion, more cost and chardge that waie than any of the defendant's auncestors did these 100 years before.

Unfortunately nothing is specified of what his additions were, but we may guess that Sir John had seen fit to neglect the outer defences while adding to the domestic amenities. In the Down Survey (1657) "John Talbot of Malahide, Irish Papist," is stated as having possessed "a good stone house and orchards and gardens."

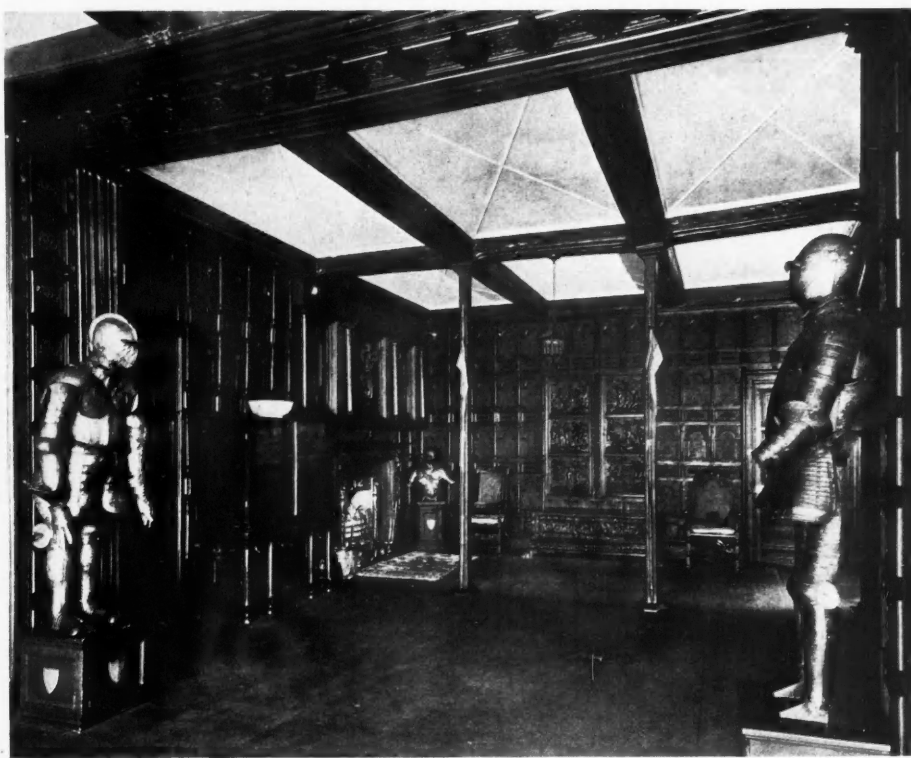
In all these references it is noticeable that there is little or no allusion to defences; the O'Tooles and their friends seem to have met little difficulty in getting in—probably breaking down a gate to a court—when they were held up at nothing more formidable than the hall. At the end of the 18th century it was stated that the house had for long been known as "the Court."



2.—THE EAST SIDE, WITH THE WINDOWS OF THE GREAT HALL ON THE LEFT

Our chief source of information for the 18th century is the recollections set down by the third baron and his sister, around 1800, when both were about eighty and their memories not so clear as they might have been. From them it is tolerably clear that there had been "outward walls and towers" round a court south of the present buildings, with an outer moat (faint traces of which can be detected); one of the towers had been "the prison," which the third baron remembered having been pulled down; that the main demolition had been due to Lady Catherine, a Plunket, wife of John Talbot, who, when the family recovered the place at the Restoration, was determined that Malahide "should never again serve as a stronghold to invite the residence of an usurper"; and that her son, who was Auditor General of Ireland (died 1703) and grandfather of the third baron, used much of the material to build the high walls enclosing the large garden (Fig. 7) that lies east of the house beyond the ruined church and the stables. Previously the garden is described as having comprised a terrace of yews within the walls on the south side of the house, i.e. on the site of the present entrance.

The impression derived from these allusions corresponds fairly well with what remains at such better preserved defensible places as Howth and Belgard, where a keep-like tower, subsequently domesticated, forms the nucleus of a house with courts and garden enclosed in more or less strong walls reinforced with an occasional tower. At Malahide the walls may have contained the old

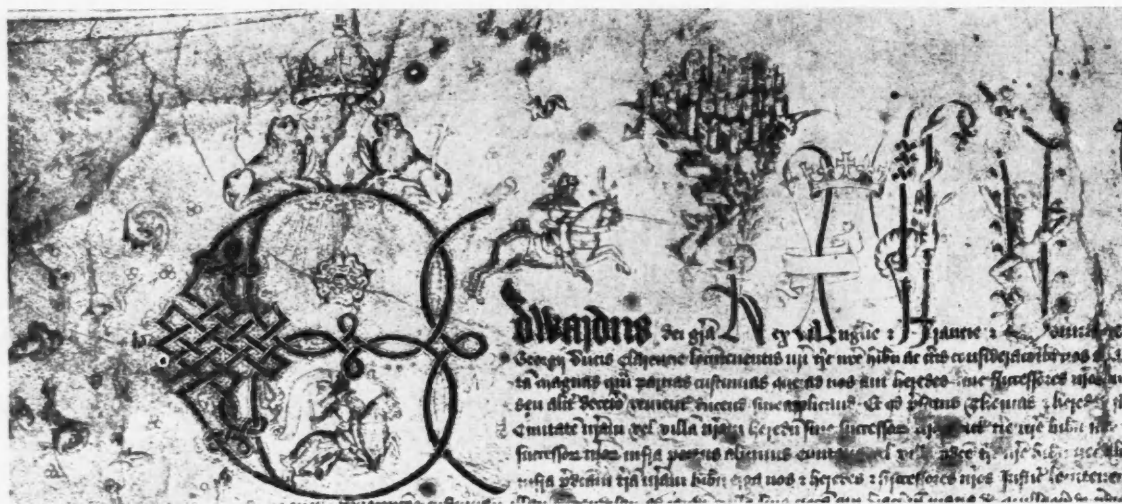


3.—THE OAK ROOM. Probably the Great Chamber of the Tudor house, and its walls possibly those of an earlier mediæval tower



4.—IN THE OAK ROOM

The carved panel over the hearth is Flemish c. 1500; wainscot and carved reliefs (on the right) early 17th century. All are now black with age



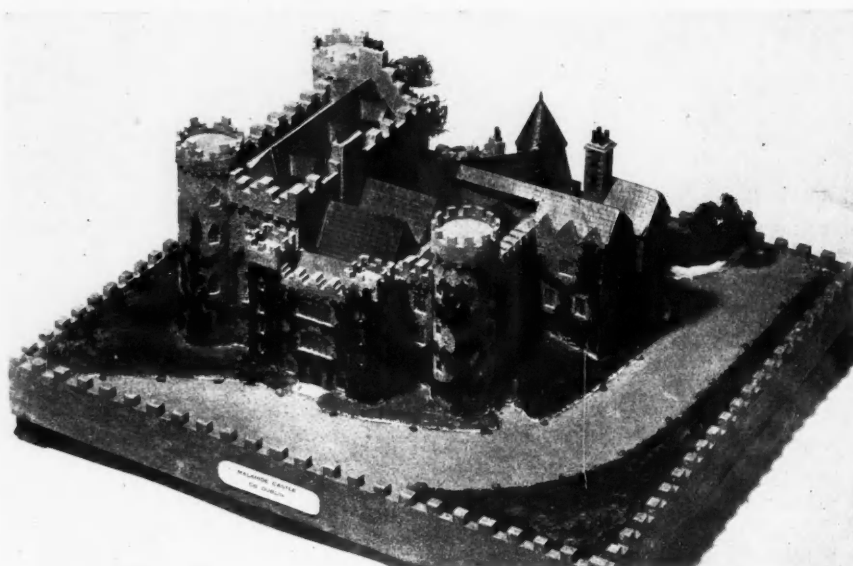
5.—ILLUMINATED TITLE TO PATENT OF EDWARD IV TO THOMAS TALBOT OF MALAHIDE, 1467

church, immediately eastwards and now roofless.

The domestic buildings probably lay round a small court, as they still do, and were entered from it. The existing door of Gothic form, at the south-west angle of the yard, may mark this entrance, but is of doubtful antiquity and is in a wall apparently added in the 18th century to contain the staircase. The principal room in this central portion (the Oak Room) must have been at first-floor level, as that is the level of the hall that it adjoins. The ground floor has been reconstructed but there is a section of a newel stair, now bricked up, beside the door referred to, which may have served the rooms above or the west range, of which more later.

Adjoining the Oak Room to the east is Malahide's most spectacular mediaeval feature, the Great Hall (Fig. 8). This has been re-roofed and re-windowed, but its walls, corbel heads of Edward IV, dimensions (42 ft. x 22 ft.), and vaulted undercroft are substantially original, and we need not doubt that it is the hall assaulted by the O'Tooles in 1534. It was probably built by Thomas Talbot, the Yorkist patentee, who died 1487. There was then, presumably, an external entrance to it, most likely from the internal court of which it formed the east side. Outside, the gabled projection seen in Fig. 2 beyond the hall windows is evidently a 16th- or 17th-century addition—indeed, is said to have had no internal communication with the rest of the house until the 19th century; it possibly contained a chapel and priest's room. The corbelled battlements along the hall roof have the appearance of being original though renewed.

There remains the lofty west range, on the left of Fig. 1. This, although it looks the most castellar part of the building, is apparently in substance of the 17th century, and its round towers are definitely 18th-century additions. Its relationship to the older parts is best seen in the photograph of the model of the castle made by the present butler (Fig. 6). In this the great hall lies behind the circular



6.—A MODEL OF THE CASTLE, SEEN AS FROM THE SOUTH-EAST



7.—IN THE WALLED GARDEN, FORMED IN THE LATE 17th CENTURY

turret seen in the foreground. If one imagines the round turrets of the west range eliminated, there is left a plain four-storied wing of a kind that could have been built in Ireland at any time between 1580-1640.

There may well have been earlier buildings on this site, but few if any traces remain. The cellars, in my view, are of 18th-century vaulting. The rooms above are all of 18th-century date when the wing was reconstructed with new floors. But the walls are 6-8 ft. thick, in contrast to those of the 18th century which average 4 ft. That it was then already old is implied by the third baron having deposited that, when the existing drawing-rooms in it were made, about 1765, their area was previously occupied by four tapestry-hung older rooms. Historically the most likely builder of this big addition was William Talbot, died 1595, who amassed large estates, married a daughter of Chief Justice Bermingham, and was sufficiently proud of Malahide to devise as his remainder heir "the right heir of John Talbot of Grafton," through whom he was related to the Earls of Shrewsbury, the parent Talbot stock.

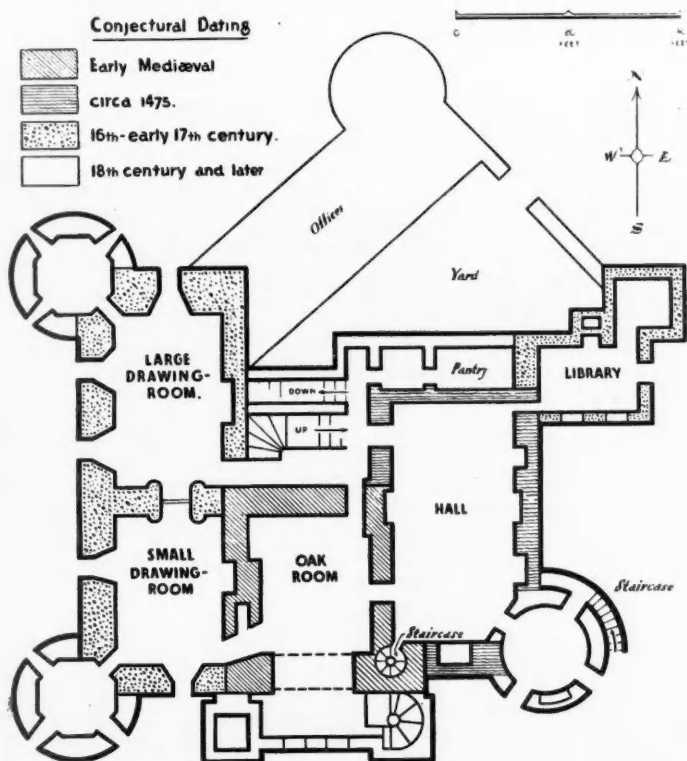
This dominating old gentleman was the

great grandson of that Peter Talbot who received the patent from Edward IV, and it was his grandson successor, Richard, who had the row with his uncle over dilapidations. Shortly after this, Richard fell foul of the formidable Strafford, as Lord Lieutenant, over his feudal rights including his hereditary lord-admiralship of the seas about the port of Malahide; and after him came the Civil War, following which his home was usurped by the covenanted Myles Corbet.

The ebony-black carving of the Coronation of the Virgin, set in the Jacobean overmantel above the Oak Room fireplace (Fig. 4), is known to have been at Malahide, possibly in this position, before the Commonwealth usurpation, when, by tradition, it was "miraculously" preserved from iconoclastic zeal. It is an admirable example of, probably, early 16th-century Flemish sculpture, no doubt originally painted in colours; but how or when it found its way hither is not known. Lady Morgan (*Book Without a Name*) recounts a tradition of an early Talbot bidden in a dream to build "a votive chamber furnished with ivory pillars," in place of which, ivory being unobtainable, the existing wooden supports were inserted, painted white, since "the Blessed Virgin will never notice the difference"; but that a subsequent Talbot, unable to bear the sight of these "candles," had them painted black. The chamfered beams of the ceiling, characteristic of late 15th- or early 16th-century work, are inclined to sag and evidently required support by these posts. If built or renewed at that date, the room will have served as "great chamber" to the adjacent hall. Though the existing fireplace was evidently reduced to the present size in the early 19th century, when the "Egyptian-Regency" grate was inserted, the overmantel is early 17th century. The ornate wainscot, perhaps Flemish, is of the same period, though whether imported at the time or long subsequently is not recorded. In the north wall are inset six panels in very accomplished carved relief, black as ebony, of scriptural subjects, North European in provenance and probably dating from the first half of the 17th century. Since the doors, fireplace, and returned surfaces backing the suits of



8.—THE GREAT HALL, LOOKING NORTH
(Left) 9.—SKETCH PLAN OF PRINCIPAL FLOOR



armour must be contemporary with the 1820 alterations, when the present entrance was made, the present arrangement of the older panelling and carvings may date from then, whether always in this room or originally in another.

The hall has at its south-west corner an original newel staircase to the roof which can be regarded equally as part of the Oak Room. The round south-east turret is later than the others erected in the 18th century. The hall, however, is doubly notable, both as the most outstanding, if not the only, essentially mediæval hall still intact in Ireland, and for its magnificent collection of ancestral portraits illustrating the loyalties, alliances, and artistic interests of Talbots and their relatives over three centuries. A large proportion depict Jacobites of the Revolution and '15. Above the fireplace is the fine Lely of Anne Hyde, James II's first wife, and her father Lord Chancellor Clarendon; a massive periwigged figure is Richard Talbot, Duke of Tyrconnel, of the Carton branch established in Tudor times, and his two daughters painted by J. M. Wright. There are Molyneuxes, Nugents, Wogans, O'Neills. Later comers are the daughters of Samuel Rodbard, of Evercreech, Somerset, portrayed sketching by Samuel Woodford (d. 1817), one of whom married the third Baron; the portraits of Sir Alexander Boswell, first baronet of Auchlinleck, and his wife Grisell Cumming, whose granddaughter married the fifth baron; and James, "the Admirable," Crichton (1560-85)—an inexplicable entry *en cette galerie*. There is also an even bigger Irish elk head than the Powerscourt specimen, this one spanning 14 ft., and two magnificent sets of "Irish Chippendale" chairs, with settees. But these last items are taking us into Malahide's Georgian epoch, which is to be the matter of next week's article.

(To be concluded)

FRENCH TAPESTRIES AT SOUTH KENSINGTON

By G. F. WINGFIELD DIGBY

AFTER the great Paris exhibition of last year, a display of French tapestries has now come to London such as has never before been seen in this country. Not only are several of the most famous tapestries of France (some of them in their complete sets) on view at the Victoria and Albert Museum, but the hundred and forty-five pieces have been selected to form a representative survey of France's contribution to this art.

Only the ardent student of tapestry weaving can fully appreciate the rare opportunity such an exhibition offers. For it is notoriously difficult to become familiar with even the best tapestries of the great periods; they are scattered far and wide over Europe (not to mention the U.S.A., where so many splendid pieces have now found their home) and have to be sought out in churches, cathedral treasuries, alms-houses, public buildings and embassies, as well as in museums. Often they are not even then visible without special application, since they may be rolled or folded up in store.

Tapestries take up a vast amount of wall-space. They were, after all, woven for display on special occasions and the particular convenience of this form of decorative art was that it could easily be transported from place to place and set out on the appropriate occasion (be it a coronation, a marriage, or a religious feast or festival) and at the required site (whether to decorate the walls of hall or church, or to dress some temporary camp or festive structure). Most tapestries have thus spent the greater part of their existence in store, or in the baggage train of their princely owner. Moreover, tapestries were nearly always woven in sets, sometimes of six, eight, or twelve hangings, sometimes even of twenty or more. A few large sets would fill a very sizeable castle, and even if to-day only fragments of sets have generally survived (especially of mediæval tapestries) the difficulties of bringing together and showing a big sequence of them are formidable, and the necessary loans difficult to obtain.

What is the difference between French and Flemish tapestry? Are the French really pre-eminent in this field? If one sets aside the prejudices of patriotism, I think one has



1.—*LA DAME À LA LICORNE*: TOURAINE SCHOOL (c. 1510). From the Cluny Museum

to admit that for the mediæval period the idea of French in opposition to Flemish is largely an unnecessary and misleading one. On the other hand, from the time of Louis XIV onward, and even to some extent from the time of Henri IV, the distinction is very real.

The origin of tapestry weaving in Western Europe is certainly very remote and one is tempted to connect it with the panels and hangings made by the same method under the late Roman and Byzantine empires. Texts prove that figured fabrics were in use in hangings in the pre-romanesque period, whether tapestry woven or embroidered. By the end of the 12th century this form of weaving was certainly well known in Western Europe, as a piece at Cologne and the considerable hangings at Halberstadt in Westphalia bear witness. There is a good deal to be said for the idea that tapestry weaving was practised in the monasteries throughout Germany and elsewhere in the early Middle Ages, and that towards the end of the 13th century the art was taken over for lay purposes and was quickly developed into the sumptuous forms familiar to princes and merchants in the 14th century.

Certainly, by 1250 tapestry looms were at work in Paris (*livres des Métiers d'Etienne Boileau*), and in the 14th century the city of Arras in Artois was so famous for this work that its name became used as a synonym for it. Between 1309-13, Mahaut of Artois, wife of the Duke of Burgundy, placed orders for tapestries both at Paris and at Arras, and documents show that during the

14th century the weaving of tapestry became widespread throughout the Ile de France, Champagne, Artois and Flanders. Not only were splendid sets being ordered by the Kings of France, the Dukes of Anjou, Berri, Orleans, and Burgundy, but they were also eagerly sought in England and Italy.

But how far can this activity be labelled French? At this period loyalties were not national but feudal. The provinces of Artois and of Flanders may have formed part of the Kingdom of France, but they followed the inheritance of their liege lord. Philip the Bold of Burgundy by marriage inherited both Artois and Flanders (1384) and thereafter they formed part of the rich and well-organised Burgundian domains. Meanwhile the ravages of the Hundred Years War were devastating France, and by 1422 the manufacture of tapestries appears to have come almost to a standstill in Paris.

It was just the contrary in the Burgundian lands. The Dukes of Burgundy were the greatest of all patrons of the weaver's art. Arras and Tournai, as well as many lesser centres of tapestry weaving, flourished under them. Their commercial relations with England ensured them a steady supply of wool, and it has been estimated that at this period two-thirds of this country's wool production was exported to the looms of the Low Countries. The great 15th-century tapestries of Arras and Tournai (represented in the present exhibition by the *Offering of the Heart*—Fig. 2—the *History of Clovis*, and the *History of St. Peter*) could therefore be equally well called Burgundian as French, and when Arras was captured by the French king in 1477 it was so razed that it never again recovered its prosperity; Tournai, already its great rival, assumed the lead in tapestry production, which was shortly to pass to Brussels.

Far more typically French than the incomparable weavings produced by these Franco-Flemish or Burgundian cities during the second half of the 15th or the first decades of the 16th centuries are certain tapestries woven for French cathedrals such, for example, as the *St. Stephen Legend* and the *Vie de la Vierge* of Rheims (to cite two in this exhibition). Both are typical of a whole school of weaving, and the theory that these were the work of migratory weavers, uprooted by the wars of the troubled period, who settled temporarily in different places as orders were forthcoming, seems plausible enough. This is also the current idea about the Touraine School of weaving, which



2.—*THE OFFERING OF THE HEART*: ARRAS (1st HALF OF THE 15th CENTURY). From the Louvre



3.—SCENE FROM THE APOCALYPSE: PARIS (c. 1375). From Angers Cathedral

produced those sets with "mille-fleur" grounds that are known to have come in large numbers from the castles along the borders of the Loire. These are typically French indeed: the *Vie Seigneuriale*, with its homely observation and almost rustic charm, and the *Dame à la Licorne* (Fig. 1), loveliest and most idyllic of them all.

The Renaissance transformed style in tapestry in the 16th century, which was the poorest period of all for French tapestry. From about 1515 to 1550 Brussels, seconded by Antwerp and Oudenarde, manufactured the most splendid sets in the new style to satisfy the ever-growing demands of the crowned heads of Europe. Francis I, who gave vent to his up-to-date tastes at Fontainebleau, established a tapestry workshop there, but its production, though fine, was on a very limited scale. When he met Henry VIII on the Field of the Cloth of Gold (1520) his priceless set of Scipio in twenty-two pieces had been obtained from abroad.

But, largely owing to the efforts of Henri IV, from the first years of the 17th century Paris was made once more a great centre of tapestry weaving. When the various *ateliers* working under Royal protection were united at the Gobelins as the *Manufacture Royale de la Couronne* in 1662, a new era linked with the names of Louis XIV, Colbert and Le Brun had indeed come for French tapestry. In a few years the Gobelins looms, under Le Brun's artistic direction, not only established the absolute pre-eminence of French tapestry over all rivals but assumed the lead in taste and style; this pre-eminence was maintained down to the French Revolution and lingered on like a ghost in the 19th century.

To turn to some technical questions, tapestry can be woven on two different types of loom: a high-warp loom (*haute-lisse*) or a low-warp loom (*basse-lisse*). In the high-warp method the loom is upright, the warp standing in a vertical position; the worker forms the shed in his warp by pulling the leashes (*lisses*) that divide it with one hand and inserting his weft thread with the other. In the low-warp method the warp lies horizontally; the weaver makes his shed by means of treadles which he works with his feet; he has both hands free for his weft manipulation. For this reason the low-warp method is faster than the other; it is reckoned to be a third or half as fast again. But the high-warp method has certain great advantages, connected with the method of copying from

the cartoon—the life-size model from which the weaver works, which has been prepared from the artist's sketch or picture.

In both methods of weaving the worker has to keep the back of the material towards him, with its joins and odd ends of thread; the front is always away from him. The high-warp weaver keeps his cartoon behind him, but he watches the result of his work in a mirror hung in front of his loom. Moreover, he can easily step round the loom and examine the effect in detail. With the low-warp it is different. The cartoon is fixed under the warp; it cannot be seen clearly except in small sections, during the work; nor can the front of the weaving be seen till the tapestry is complete. The low-warp method therefore tends to be slightly more mechanical, though faster than the other.

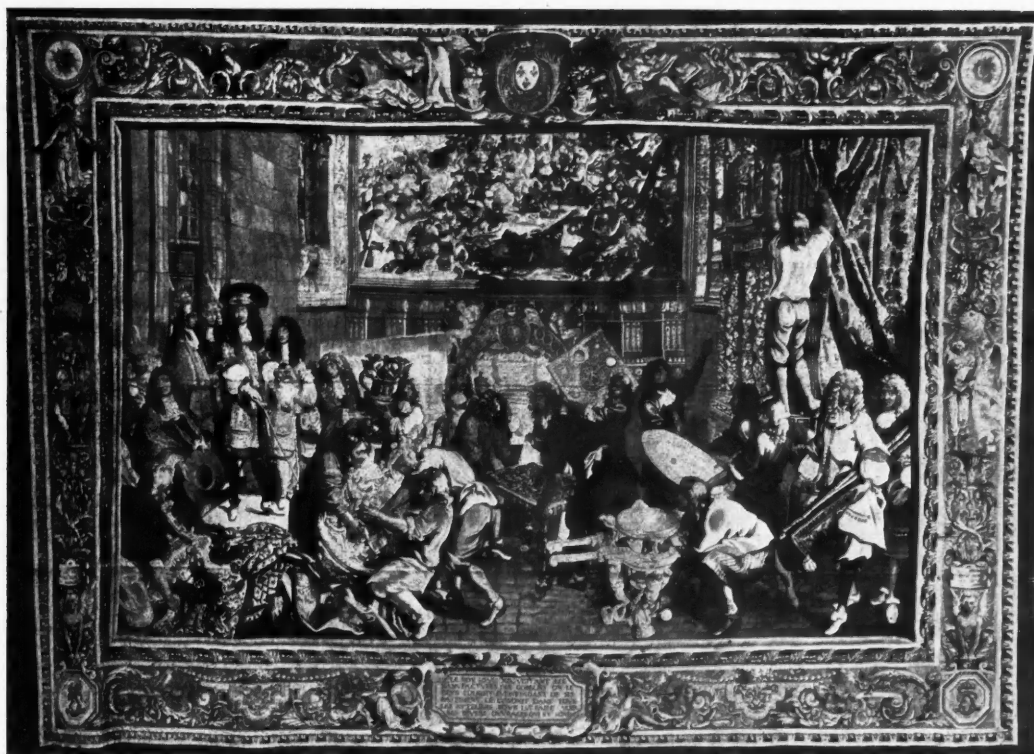
The old French mediæval tradition seems to have favoured the high-warp method. When Henri IV resuscitated the manufacture in Paris he introduced Flemish weavers who adhered to the low-warp process in their *atelier* in the Faubourg St. Marcel, whereas in the Louvre high-warp looms were at work. Tapestries from both workshops, woven by the two different methods, may be seen in the exhibition. At the Gobelins both methods were maintained and the high- or low-warp *ateliers* worked in healthy rivalry. It was common at the Gobelins to give the first weaving of a new set to the high-warp weavers; the set would be repeated, often more than once, by the low-warp *ateliers*. Sometimes it was the low-warp looms that commenced work on a new subject. The high-warp productions were always considerably the more expensive.

It has been said that the low-warp looms worked the more quickly, but it is very difficult

to generalise about actual speed of work. This depends on a number of considerations: the fineness of texture and detail of the tapestry, its size, and whether all the pieces of a given set could be woven simultaneously without interruption on different looms. On an average-size loom, four or five people might work together, more if it were larger. To take actual examples, a famous mediæval tapestry, the Battle of Roosebeke, is known to have taken five years to complete; it was enormous, 280 metres square. Seven of the great Acts of the Apostles tapestries, rich with silk and gold thread, were completed in three years (1515-18) at Brussels for the Vatican; this was by the low-warp method.

The great Gobelins set, the History of the King, was on the high-warp looms from 1665 to 1680; one piece from it at the exhibition, Louis XIV visits the Gobelins (Fig. 4), took seven years to complete; the other, Foundation of the Invalides, took eight years. The Seasons tapestries, of which two are shown, took twelve years (high-warp); the first low-warp set had taken nine years. But these examples refer to particularly elaborate and costly pieces. The rate of weaving per worker was reckoned at the Gobelins at the end of the 18th century at 2½ metres a year on the high-warp, 3¾ metres on the low-warp. But this must be regarded as exceptionally slow work from the point of view of tapestry in general.

In conclusion, a word about prices may be of interest. The Duke of Burgundy paid 5,000 gold ducats in the 15th century for the six pieces of the famous Alexander set woven by Pasquier Grenier at Tournai. The splendid set of ten Abraham tapestries, bought by Henry VIII in about 1540 (and still at Hampton Court) were valued under the Commonwealth at £8,260. In Paris, about 1627, a fine set of tapestries was worth between four and five thousand livres the piece: that is roughly £400-£500 (if we take the livre as about equivalent to 2s. of our money in 1925). Verdure cost only 100 livres the piece, or less. Citing tapestries from the exhibition, the Gobelins History of Alexander cost the royal accounts 5,350 livres each tapestry. A single hanging of the History of the King (the most expensive ever produced at the Gobelins) cost 12,000 livres. These are high-warp prices; the low-warp versions cost 2,300, and 4,500-5,000 livres respectively.



4.—LOUIS XIV VISITS THE GOBELINS: THE GOBELINS (LATE 17th CENTURY). Musée des Gobelins, Paris

FROM A FOREST DIARY Written and Illustrated by J. D. U. WARD

THEFTS of Christmas trees were again last year reported to have been heavy, and one paper mentioned that 10,000 Norway spruce had been stolen in Buckinghamshire alone. I have heard of Savernake losing young Douglas firs, and of Norways having been lifted from lonely places in North Wales never before robbed. But it is substantially the same story every year, only now a little worse because of high prices and war-made morality: it seems that to "scrounge" trees is as fair as to pick blackberries. While this attitude prevails, any forester who plants Norway spruce near a road is inviting thefts.

Large numbers of ornamental trees have also been taken from roadside plantations belonging to the Forestry Commission, who plant them in such places to relieve what is popularly described as the dullness and depressing gloom of large conifer plantations.

Of course, many trees are stolen by people who would never dream of stealing money. The reason is the illusion that trees are wild growths—a point that came up not long ago in a Parliamentary debate when trespass was being discussed. Lord Mansfield said that he had once received an angry letter that included the sentence: "Who created the woods, anyhow?" Such an attitude is typical, and it is interesting to speculate as to what proportion of the public knows that nine out of every ten timber trees in our forests are hand-planted.

Some interesting facts about forests and birds have been put forward by Mr. J. M. D. Mackenzie. Evidently it would pay us to spend a little on the encouragement of beneficial birds in the forests—and almost all species save wood-pigeons are, on balance, beneficial. It is surprising that the favourite sites for nests (other than hole-nests) are "foreign" trees: Sitka spruce is easily first, then Norway spruce, and then Douglas fir, Western red cedar and the Lawson's and Monterey cypresses—all in a



"THE FOREST OF DEAN HAS SOME NOTORIOUSLY ILL-JUDGED 19th-CENTURY OAK PLANTATIONS." These trees were planted on unsuitable soil and were too widely spaced

group. Such trees provide closer cover than our more open native trees. Where trees or shrubs are planted specially for birds, it is often necessary to keep them pruned to encourage the desired habit. This sounds excessively artificial, but in a state of Nature they would be pruned by deer and other browsing animals which are normally excluded from young plantations.

With nest-boxes some results have been achieved in the Forest of Dean, and when last there, I saw some of the nest-boxes put in an oak wood near Nagshead Nursery. These nest-boxes have been used by considerable numbers of pied flycatchers, a species said to be unknown in the area before, although certain ornithologists are a little doubtful and think some of the birds must have been there before, and that no one noticed them.

The Forest of Dean has some notoriously ill-judged 19th-century oak plantations, but I saw a fine stand of oak naturally regenerated in 1908, one or two beautiful stands of high-pruned Douglas planted the same year and some excellent stool-grown sweet chestnut, just three years younger.

The recent news that Cardiff had received its first consignment of Russian pit-props since 1939 is interesting. The prices of pit-props are a matter of great importance to most private owners of woodlands, and it has been contended again and again that, in the long run, an assurance of adequate prices for home-grown pit-props would benefit both mines and forests.

Pit-props may sound a desperately dull subject to anyone who owns no woods, but the country's vital need of pit-wood was, in fact, the

chief reason why so many of the much-criticised conifers were planted between the wars. In short, pit-props have been the same kind of dominant influence in 20th-century forest policy as was oak for ship-building in Evelyn's time.

Great numbers of pit-props come out of the woods as thinnings when plantations are between 20 and 50 years old. It is not everyone, even among countrymen, who grasps that though about 2,000 trees may be planted to the acre, the final crop of most coniferous species left to grow to maturity is likely to be about 200 (the others come out as thinnings). But the country does not produce all the pit-props that it needs, and in time of peace large numbers have been imported at lower prices than we can grow them.

The present position may be further complicated by another factor. Pit-props, mines, power—the nexus is obvious. But what of atomic power? Not in 1948 or 1949, but say 20-25 years hence—or roughly half the lifetime of a plantation made specially for pit-prop production? It is a curious thought that "nuclear fission" may so directly affect the constitution of our woodlands.

And what if the need for pit-props becomes less urgent? No one can predict the future of the cellulose industries, which use great quantities of pulp and find medium-sized spruce specially to their liking, and there are increasing demands for plywood. Sycamore and birch, hitherto of low value, make good plywood timbers and may therefore become more important. The position of birch is specially remarkable because it will flourish where no other broad-leaved or hardwood tree will grow to any advantage. (Incidentally, within the last six months there have been reports from Canada and the Eastern States of extremely serious losses, apparently caused by a beetle, in the North American birch forests). Hitherto birch has commonly been treated as a weed in our woods, because of its low value, and clean, straight birch, which is superbly beautiful, is all too rare. Unhappily, the word "plywood" does not mean that it would now pay a private owner, in a financial sense, to make birch plantations or even to grow birch-softwood mixtures.

Economics are, of course, behind another matter that was mentioned some time ago in the House of Commons. A West Country Member said that a few years ago Great Britain



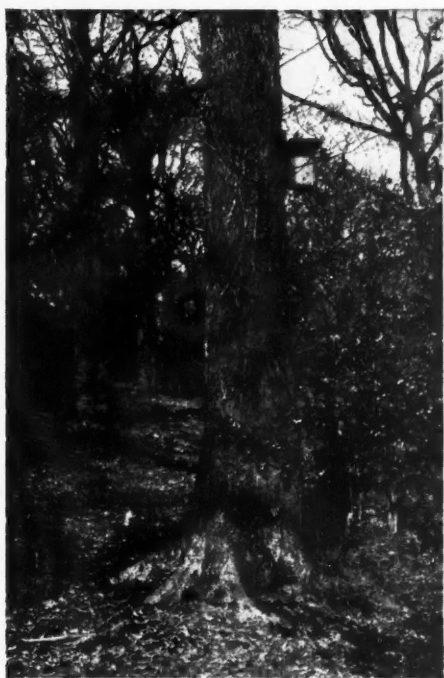
WHERE PIT-PROPS COME FROM
A Japanese larch plantation bordered by Western red cedar

had about 9,000 acres under willows, but that the figure was now below 2,000, and that we imported 3,000 tons of willows a year, mostly from the Argentine, at a cost of about £300,000.

So far, "the only tangible product" from the excellent experimental willow beds at the Long Ashton Research Station had been "the hybrids which have been exported to the Argentine to set up there a very successful willow growing industry for re-export to this country." The reference is to basket-willows. Again, it would be interesting to know the increase in Great Britain's acreage under bat willows since 1918.

During the war we exported some good English ash in the form of snow-shoes and ledge runners made for Russia—this despite the fact that before 1939 we were making lifeboat-oars of imported hickory because English ash was too scarce and too dear. Incidentally, last summer Moscow was reported to have admitted that insufficient willow timber had been supplied to Soviet factories.

Economics, combined with the relatively slow growth of timber trees (bat willows are exceptional in being mature under 20 years of age) are the devil. Lately there have been pictures in the Press of oaks being felled at Whiligh, Sussex, to provide timber for the roof of Westminster Hall. Now the felling is right enough, for trees should be harvested when they are mature and not left to become stag-headed wrecks, but it is sad to think that "it does not pay" to grow oak now. The Forestry Commission has planted considerable quantities in suitable places (without having received any



A NEST-BOX ON AN OAK TREE IN THE FOREST OF DEAN

OXFORD'S VICTORY

AFTER the first war, University golf got into its stride quickly and with a dramatic bound. The Oxford side began with three truly formidable names—Wethered, Tolley and Beck—and, even so, they lost the match to a Cambridge team that contained at least one player of high class, W. L. Hope. In the next year Oxford had lost Beck, but they were reinforced by several really good players, notably the left-hander Ivor Thomas; they had one of the strongest sides that ever played in the match and won "by the length of the street." I remember vividly the spectacle of the last two players on either side going to the 37th and then to the 38th and ultimately to the 39th, when the result could matter to nobody but their two luckless selves, and all the other players linked arms and came out to watch them in a state of ghoulish merriment.

After this last war there has been no such swift restoration, nor such a crop of budding champions. There are one or two young players who may soon be very good, notably Graham Hurst, of Oxford, who this year could not play owing to inexorable "honour mods," though he was in time to see his side's triumph on the second day, after, as I trust, having given the examiners a nasty jolt. Neither at St. Annes last year nor at Rye this year has the play been quite up to the pre-war standards. It was clear that too much must not be expected after the two matches at the preceding week-end at Rye, in which a strong Society side annihilated both Oxford and Cambridge with complete and merciless impartiality.

The play in the match itself was full of interest and the pleasantest of fun to watch in the kindest of weather; it was moreover a good deal better than was to be expected from those disastrous defeats, but to say that it was really good would be an abuse of language. Many of the players were hardly long enough or strong enough to cope with Rye in a stiff breeze, but the chief weakness, as I thought, and this applied particularly to Cambridge, was in the play on and near the green. Rye is a stern course on which only the very best can be expected to put their long approaches, whether with wood or iron, regularly upon the green. The ordinary mortal, if he is to do a good score, must run three shots into two every now and then by deft chipping and good holing-out. Otherwise he will have a melancholy number of fives. This

is what happened too often; on the rather slippery greens the chips ended much too far from the hole. I hate to appear censorious, and it is so easy when one is looking on and can no longer be put to the proof, but truth is great and such was the fact.

If the players seemed rather ragged and out of practice they had the best of all possible excuses. Owing to the accursed snow they were, in fact, horribly out of practice and there is nothing in which this tells its tale more inevitably than in those little shots round the green. In the ordinary way a University team can come on by leaps and bounds during the Lent term, and that which was a very moderate side indeed before Christmas can, after a long and strenuous series of trial matches, be a decidedly good one by the spring. To these gallant young warriors (there were eight ex-Service men in the Oxford side and seven in the Cambridge) such a chance was cruelly denied, and every allowance is therefore to be made.

STRANGERS

*HE seemed a stranger in this wood,
The man who peered about, and stood
As though he knew not which to take,
The road that crossed or left the brake,
And I who knew the forest well
Thought: should he ask me, can I tell?
The forest looked so strange with frost
On every twig; the deer seemed lost;
The road rang hollow to my tread;
The only bird I saw was dead.
In such a wood, how could I know
Which way a living man should go?*

WILLIAM ADDISON.

As a general rule the foursomes leave one side or the other with only a small lead, which is worth much fine gold but is not decisive. In the two matches since the war the foursomes have practically decided the issue by leaving one side too much leeway to make up. Last year at St. Annes Oxford started favourites, and at the end of the first day they had lost four foursomes and would have lost the fifth but for a sudden fit of amiable insanity on the part of their adversaries on the home green. This time Cambridge were, for no clearly ascertainable causes, installed as favourites, and on Tuesday night they were destroyed; they had won the first foursome and lost the other four.

excessive credit for the action) but the final crop of an oak plantation is not ready for felling under 150-200 years.

Also—and this is a point too many people forget—oak is an exacting tree as to site and soil. The matter was nicely explained in the report of the Commissioners of Land Revenue in the year 1788: "The oak, to become great timber, requires the strongest and deepest soil, which being also the most profitable for agriculture, is the least likely to be employed by individuals in raising timber."

The subject of oaks reminds me that certain kinds of timber-forest news are sure of a line or two in the national Press, for example, the lack of oak suitable for making beer barrels (the herring-curers would also like some new barrels, but they would be content with Swedish whitewood or spruce timber), and the present shortage of beech for the manufacture of women's shoe-heels (apparently 60 per cent. of women's shoe heels are normally of beech). Beech is a timber of high all-round utility, and its fitness for both furniture and plywood, in particular, ensures it a sale; thus, in these days of acute shortage, it is tragic to recall that the Goodwood beeches were sold at less than 4d. a cubic foot to meet death duties at a time when vast quantities of beech were being imported. Now, as Mr. C. P. Ackers has pointed out, that timber would make five times the price. The State is planting much beech, but the species has certain limitations not fully recognised. It is, for example, no pioneer and it is seldom a success when used for the planting of land which has not carried trees before.

A Golf Commentary by BERNARD DARWIN

That may sound dull, but it was far from it. There were moments when it seemed that Cambridge might lead by 4 to 1 and we, their supporters, believed almost to the last bitter moment that the worst that could happen would be 3 to 2 against us. The match of which I saw most because I thought that most hinged on it was not the exalted first but the humble fifth. It was brim-full of excitement. Drinkall and Webb of Oxford were three up at the fifth, and then Elwell and Smythe started a spurt so fierce that they won six out of eight holes and were themselves three up. They came in to lunch two up, but that lead melted like snow, and they were down again when they got to the fifth. Again they started a spurt and were one up with seven to play, but they could not quite do it and lost at the 17th. Scholfield and Syfret had another good spurt for Cambridge; from five down at lunch they were only one down with three to play, but they, too, could not quite do it. Oxford repelled those attacks with resolution.

* * *

Cambridge had to win seven singles on the last day, and that was too much to ask. By lunch-time Oxford had as good as won four matches, and that was that. Houlding was ten up and that was that of all, but three others, Macdonald, Kitchin and Helm, were hardly to be caught. Everybody was delighted to see the Oxford captain Macdonald come back into his own after a rather lean and depressing time; Helm on the two days played the best golf in the match and Kitchin, young, strong and enthusiastic, with a good, compact method, may be a thorn in the Cambridge side for several years. Scholfield played the best golf of the day and his 77, very good in the wind, was, as far as I know, the only round under 80. Others stuck to it manfully, and Cambridge did in the end halve the singles; but nothing really mattered. Oxford had won and most deservedly won. They were the better side and had a fine, cheerful team spirit.

A great deal—too much perhaps—has been written about an "incident" on the last day, in which a Cambridge player claimed a penalty under a rule which, in fact, does not exist. All I will say is that the claim ought not to have been made, even if there had been any legal justification for it—and, in fact, there was none. What a lesson to us all not to rush in unless we are sure we know the rule, and then not to rush in!

CORRESPONDENCE



PART OF A GROUP OF PREHISTORIC STONES AT STANTON DREW, SOMERSET

See letter: Story of Somerset's Stonehenge

PUTNEY OLD BRIDGE

SIR,—In your note to Sir Frank Newnes's letter of April 4, about Putney Old Bridge you state that the bridge was built after a design by Sir Jacob Ackworth. The diary of an ancestor of mine, the Rev. Benjamin Rogers, who was Rector of Carlton, in Bedfordshire, from 1720 to 1771, records, under November 25, 1728: "Mr. Price's Model of the Bridge to be built over the Thames at Fulham prefer'd before all other models."

I remember Mr. Chasemore, who in his *History of the Old Bridge*, ascribed the bridge to Sir Jacob Ackworth, and my ancestor's contemporary note makes matters somewhat puzzling.—H. MORDAUNT ROGERS, Ashburton Cottage, Putney, S.W.15.

STONE TOO EXPENSIVE

SIR,—According to the *Daily Journal* of December 9, 1728: "On Saturday last, the Committee of the Subscribers for building a Bridge from Fulham to Putney, met at the Lottery-Office, Whitehall, when Mr. Townesend and Mr. Dunn, Masons; Mr. Taylor, Carpenter; and Mr. Capell, Paviour; deliver'd Proposals to them, for building a Stone Bridge, according to a Model and Design exhibited by Mr. Price; and we are well informed, That the whole Charge in completing the same (and for which they are ready to contract) is under Twenty Thousand Pounds."

Presumably the money could not be found for a stone bridge, so the subscribers had to be content with the wooden one, as shown in Sir Frank Newnes's interesting photograph.—R. W. SYMONDS, 8, Shelley Court, S.W.3.

[It is of interest to have from two different sources evidence that in 1728 a design for Putney Bridge was

submitted by "Mr. Price." This was John Price, of Richmond, an architect who was employed by the Duke of Chandos and later rebuilt the church of St. George the Martyr, Southwark. Two years earlier, in 1726, he published *Some Considerations for Building a Bridge over the Thames from Fulham to Putney*, reproducing a drawing of his proposed design. Evidently, as Mr. Symonds suggests, his scheme for a stone bridge, though "preferred before all other models," proved too expensive, and Sir Jacob Ackworth's wood bridge was therefore erected instead.—ED.]

STORY OF SOMERSET'S STONEHENGE

SIR,—You may care to see the enclosed photographs of the group of stones at Stanton Drew, Somerset, popularly known as Somerset's Stonehenge. The stones, which are thought to be of the Bronze Age or the Early Iron Age, probably marked the semi-religious meeting-place of a prehistoric community.

Legend, however, explains them as being a wedding party who assembled there to dance the night through.

The next day being the Sabbath, their musician refused to play after midnight, whereupon the bride retorted that they would ask the Devil to play for them. Old Nick appeared as requested, but they were forced to dance till dawn without a rest, and when the sun rose were turned into stone.—H. J., Yeovil, Somerset.

ALMS-HOUSES AND THE GENTLY-BORN

SIR,—A recent Editorial Note contained a suggestion that there might

be alms-houses for such people as had not, in the recent past, usually occupied them. The character of the old charterhouse is well known, but to what extent were alms-houses in the past provided for and used by the gently-born?

An isolated reference to the subject occurs in Miss R. M. Marshall's *Oxfordshire By-Ways*, apropos of the Croke alms-houses at Studley, above Otmoor, which with their eight tall chimneys, and eight latticed windows mullioned in stone, are depicted in my first photograph. Sir George Croke, the founder, died in 1642, and some later members of the family were unfortunate. "A younger son, Edward served abroad in the War of the Spanish Succession, lost a leg, and returned to Studley penniless. He became an inmate of the alms-houses, receiving the same weekly dole with the rest, but because he was a Croke, he wore finer linen, and because he was witty, and had a store of anecdotes, he was sometimes invited to dine at the Priory with his brother John, the squire."

But was Edward Croke's admission to the family alms-house unusual? Surely, in the past, it was normal for the founder himself to live in one of the dwellings of his "hospital" and for his tomb to be in the "hospital" chapel. Is not the current idea of an alms-house as a place of semi-shameful, entirely lower-class indigence a relatively modern growth, a part of the industrial revolution's legacy of pauperisation, by which the inhabitants of Whitgift's Hospital, for example, ceased to be the founder's "brothers and sisters" and became the Charity Commission's "alms people"?

If the alms-house idea is to be extended and revived (as it well might be in this age of poverty, pen-

sions and an increasing proportion of elderly people), it is important that alms-houses should continue to look like alms-houses. They provide of their very nature a particularly good opportunity for architecture (and possibly a shared garden) of a quality seldom available for those with little money.

My other photograph, taken at Abingdon, Berkshire, shows an especially happy 18th-century compromise between the vernacular and the grand manner of building, between humility and dignity. Might not alms-house life afford a comparable happy balance between privacy and independence on the one hand, and community life and neighbourliness on the other, provided that the inhabitants had roughly the same background and outlook?—J. D. U. W., Abingdon, Berkshire.

HOW TO GET RID OF GREY SQUIRRELS

SIR,—Apropos of Mr. Horne's letter in your issue of March 14 about the destruction of grey squirrels, if you poke out their dreys with a pole, as he suggested, the pole needs to be very long, because some dreys are 20 ft. above the ground, and a long pole is almost impossible to manoeuvre, especially in woods. Moreover, if you are able to poke them out, a large number will get away by running round the other side of the tree trunk or by doing their usual acrobatics.

I believe the best way to get rid of grey squirrels is to shoot up the dreys with buckshot. It is no use doing this with small shot, because the dreys are too thick and the small shot, as a rule, will not go through them. With buckshot it is different, and if you can get well underneath se-



EARLY 17TH-CENTURY ALMS-HOUSES AT STUDLEY, OXFORDSHIRE. (Right) A HAPPY 18TH-CENTURY COMPROMISE BETWEEN THE VERNACULAR AND THE GRAND MANNER OF BUILDING EXEMPLIFIED IN ALMS-HOUSES AT ABINGDON, BERKSHIRE

See letter: Alms-houses and the Gently-born



BOOT-WARMER OF STAFFORDSHIRE POTTERY OF THE MID-19TH CENTURY

See letter: For Preventing Cold Feet

to shoot up through them, you have every chance of getting the inmates.

Squirrels run into their dreys on hearing people and very often are not seen at all. We have shot up hundreds of dreys, and our faith in this method is so great that we do not now bother to go up and find out if the squirrels are dead. Once we shot up 100 dreys with what we thought to be very disappointing results, since practically no squirrels were seen. However, the last two dreys were low down, and my tapper volunteered to climb to them. Out of the first drey two dead squirrels were found and out of the second three. On other occasions when we have climbed to dreys we have shot up there have always been dead squirrels in them. We always do the shooting at this time of year; March and April are the best months, when the squirrels are breeding.

While we have not been able to exterminate the grey squirrels, we have certainly reduced them in a most satisfactory manner in our woods. In my view, the best indication of whether you have lessened the number of squirrels is the number of dreys. Those that are not repaired by the squirrels this year will disappear by next, and you can gauge the squirrel population in this fashion.—W. R. NICHOLSON, Sandford House, Kingsclere, near Newbury, Berkshire.

CONGER EEL MYSTERY

SIR,—Can any of your readers explain why a large number of dead conger eels should have been washed up on the south-east coast during the recent cold spell?—R. B. COBB, Kingsdown, Deal, Kent.



PREPARING DINNER IN AN EDWARDIAN KITCHEN

See letter: An Edwardian Kitchen

FOR PREVENTING COLD FEET

SIR,—Recent references to the winters of a hundred or so years ago prompt me to send you the enclosed photograph of an old-time boot-warmer. This specimen is made of Staffordshire pottery of about the mid-19th century.

One can well imagine Milady filling a pair with boiling water and putting them into her boots in preparation for a long cold journey by stage-coach. They perhaps would not have been altogether despised by some people during the recent cold spell!—C. H. BURROWS, 21, Oak Road, Scarborough, Yorkshire.

STRANDED GRAMPUSES

SIR,—With reference to the letter in your issue of March 21 about the grampuses that appeared on the beach at Mar del Plata, Argentina, last October, the photograph suggests that it was not the Killer Whale (*Orcinus orca*) that was involved but the False Killer (*Pseudorca crassidens*). The Killer Whale has distinctive black and white pigmentation, rounded flippers and robust general appearance. The False Killer is dark grey or black all over, has pointed flippers and is more slender than its relative. The stated size of the stranded animals (6-10 feet) is rather less than that of adult False

table, which means that the Dutch oven is in front of the open fire, with the bread put to rise. Later, game will be hanging on the spit before the fire to be basted. From the beams the best part of three pigs hang. How different from to-day!—R. S. NEWALL, Wylve, Wiltshire.

BIRD-TABLE IN INDIA

SIR,—While visiting the little town of Pushkar, in Rajputana, India, I came across the unusual bird-table depicted in the adjoining photograph. The "table," a wooden platform, was slung across the street of the grain-sellers, well above the heads of passers-by, and a large number of blue pigeons were feeding from the grain spread upon it.

I fancy that the motive for supplying the birds with a free meal was not entirely philanthropic, although



BLUE PIGEONS FEEDING FROM A WOOD PLATFORM SLUNG ABOVE A STREET WHERE GRAIN IS SOLD IN RAJPUTANA, INDIA

See letter: Bird-table in India

resting in the next room and heard the crash of broken glass, and had found the pheasant flying round the bedroom.—F. ARNOLD DARRAH, 33, Westcliffe Road, Birkdale, Lancashire.

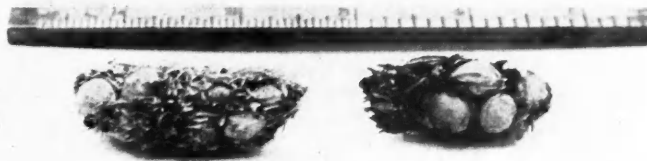
ROOK CHERRY-EATERS

SIR,—In view of the forthcoming report of the British Trust for Ornithology's rook investigation, you may be interested in the enclosed photograph of two of a large number of rook pellets picked up in a field in a well-known fruit-growing area near Blewbury, Berkshire, where a flock of rooks had been feeding, last summer. They consist largely of cherry stones, bound with grain husks. DAVID GUNSTON, 89, Madeira Road, North End, Portsmouth, Hampshire.

OUR DAILY BREAD

From Lady Eve Balfour.

SIR,—There are few things that people more greatly resent—and rightly so—than interference with their daily bread. But those who complain about the dreary character of the so-called national loaf will do well to ask themselves whether this unpalatability can in fact be due, as the milling industry insists, to "high extraction," namely, the inclusion of portions of the wheat grain that are discarded in



ROOK PELLETS CONTAINING CHERRY STONES, FROM NEAR BLEWbury, BERKSHIRE

See letter: Rook Cherry-eaters

Killers, which grow to 16-18 feet, but the photograph indicates that, in comparison with some of the human figures in it, the school included animals above the upper limit given by your correspondent.

Similar strandings of the False Killer Whale have happened in various parts of the world since this species was first recognized in the sub-fossil state from a skeleton found in the Cambridgeshire fens in 1846. Of these

the more important records are as follows: in 1906, "several hundreds" on Chatham Island; in 1927, about 150 in Dornoch Firth, Scotland; in 1928, over 100 near Cape Town, South Africa; in 1930, 167 on the island of Velanai, Ceylon; in 1933, 54 at Zanzibar; in 1934, 21 at Swansea, Wales; in 1935, over 300 at Cape Town, South Africa; and in the same year, 75 along the east coast of England and Scotland between Angus and Lincolnshire.—FRANCIS C. FRASER, British Museum (Natural History), Cromwell Road, S.W.7.

[Other readers have also suggested that the grampuses stranded at Mar del Plata were, in fact, False Killers.—Ed.]

AN EDWARDIAN KITCHEN

SIR,—With reference to recent illustrations of drawing-rooms in the Victorian era, you may care to see the enclosed photograph of an Edwardian kitchen of 1907. The fender is under the

pigeons are regarded as sacred birds in that part of India and never shot despite the tremendous amount of damage they do. The idea probably was to attract the birds away from the great heaps of grain lying in the open booths of the grain merchants.—FRANCES STEWART, Shepperlands Farm, Finchampstead, Berkshire.

OXEN FOR TRANSPORT

SIR,—The enclosed photograph, taken in the south of Holland, shows how the ox has come into its own as a means of transport in a land stripped of its mechanical vehicles by the fleeing Germans two years ago.—R. W., Bristol.

THE UNINVITED GUEST

SIR,—The photograph in a recent issue of COUNTRY LIFE of a pheasant wedged in a windscreen recalled an incident I witnessed when in Denmark recently. I was staying with friends on a farm near Morkov, and one day after lunch, when I was about 300 yards away from the house and entering the avenue leading up to it, two hen pheasants rose from the shrubbery and flew straight up the avenue between the trees towards the house.

One easily passed over the house, but the other flew straight at a bedroom window, smashing the glass, and was rescued unharmed and released by the owner, who had been



AN OX-CART NEAR EINDHOVEN, SOUTH HOLLAND

See letter: Oxen for Transport



A GRACEFUL GEORGIAN FACADE AT DONCASTER, YORKSHIRE

(See letter: Georgian Shop-fronts)

the milling of white flour (almost pure starch); for flour of full extraction—wholemeal—makes excellent bread which retains the full flavour of the wheat as well as its full nutriment. It is much more likely that the poor quality is due to the drastic processes of modern roller-milling, and to the use of bleachers, "improvers" and "fortifiers" in an attempt to reproduce by artificial means the natural qualities so lost. In which case, the milling industry has the remedy in its own hands.

In any event, a mere arithmetical expression of the rate of extraction tells us little. For even flour of 90 per cent. extraction may still have been robbed of the vital wheat germ, which the public then has to buy separately (and expensively) through chemists' shops. Moreover, it provides no clue as to what has been added. All we know is that cereals other than wheat can be included, that chalk (*creta preparata*, as the Minister of Food prefers to call it) is regularly added, that imported white flour may be mixed with "national," and that, according to a recent report from the B.M.A. research station, the "improver" most generally employed (Agene or nitrogen trichloride) causes hysteria in dogs.

The other claim made by the millers, namely that a lower rate of extraction would give us more animal feeding-stuffs and therefore more milk, eggs and bacon is so obvious a red herring that it should mislead no one who takes the trouble to think things out for himself. No milling process, whatever the rate of extraction, can possibly increase the total nutrients obtainable from a ton of wheat. Whereas the so-called offals, paradoxically enough, are richer in essential elements than white flour, the two together cannot add up to more than the original grain; on the contrary, there may well be a deficit on the process, arising not only from the wastage inevitable in milling but from the fragmentation of a naturally balanced and complete food.

What really happens when the extraction rate is lowered is that more wheat has to be passed through the mills, and less is available as grain for feeding to live-stock, for which purpose it is at least as good as milling by-products (so far as poultry are concerned, probably better). In this way we deprive ourselves of vital nutrients in our bread—a loss which has to be made good from other sources and which is by no means wholly compensated for by sending them round through the bodies of animals and

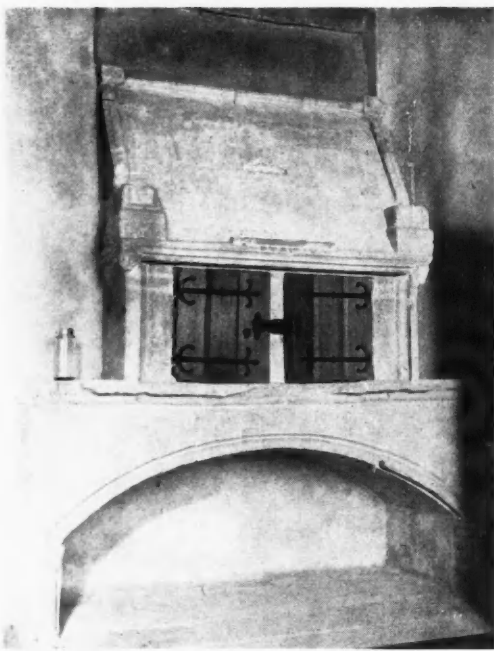
birds, which can be equally well fed by more direct methods. Whether or not this process yields a "better" loaf (standards of value seem to vary), it certainly seems poor economy at a time when both man-power and nutrients are at a premium and we are having to pay through the nose for additional supplies of wheat.—E. B. BALFOUR, Organising Secretary, The Soil Association, Ltd., New Bells Farm, Haughley, Suffolk.

WALL PAINTINGS FROM 75, DEAN STREET

SIR,—Mr. Ralph Edwards assures me that surviving fragments of Hogarth's staircase decorations of Sir James Thornhill's house, 75, Dean Street, are not in the Victoria and Albert Museum, as I stated in the article on painted staircases (March 14). But I feel convinced I have seen the salvaged portions somewhere; I felt so sure it was in South Kensington that I did not verify the impression. Can any reader say where they are? The demolition of the house aroused considerable indignation in 1913.—CHRISTOPHER HUSSEY, 13, Cadogan Square, S.W.1.

A COMPACT DESIGN OF THE 13th CENTURY

SIR,—The accompanying photograph depicts an unusual example of what we should to-day call "built-in"



A COMBINED EASTER SEPULCHRE, AUMBRIES AND READING-DESK AT THE CHURCH AT TWYWELL, NORTHAMPTONSHIRE

(See letter: A Compact Design of the 13th Century)

church furnishing, at Twywell, in Northamptonshire. This consists of an Easter sepulchre with a stone arch, upon which are placed two aumbries, each with a wooden door. On the top of them, and all in one piece both with them and with the wall, is a sloping stone book-rest, with two stone brackets for candles. The compactness of design seems not to have been excelled by our modern "unit" or "prefabricated" household furniture, although it dates from the 13th century.—EDWARD RICHARDSON, 27, Villiers Road, West Bridgford, Nottingham.

GEORGIAN SHOP-FRONTS

SIR,—In view of your recent correspondence about Georgian shop-fronts, you may care to publish the enclosed photograph of another such façade in Doncaster, Yorkshire. It is of the shop of Messrs. Parkinson, makers of butter-scotch for over a century.—R. RAWLINSON, Rock Bank, Whaley Bridge, near Stockport, Lancashire.

A MIXED DORMITORY

SIR,—With reference to recent correspondence about the roosting of wrens, on a very dreary, snowy and intensely cold afternoon last winter, a friend and I were watching the birds from the window of her sitting-room within two yards of which a small nest-box hangs from the porch pillar. A little brown owl alighted on a near-by branch to watch, too.

As both tits and wrens kept popping in and out of the box we were very interested to know which would finally settle in. At last, as dusk fell, a tit went in, followed by a wren, and neither appeared again. After a few minutes two more tits entered the box followed by a wren, and later a wren appeared and slipped inside, being quickly followed by five more wrens, making a total of eleven birds, eight wrens and three tits, in that small box, an obviously full house by now, as the last bird's feathers could just be seen through the hole at the top of the box.

The owl caused us some amusement, turning his head to follow the coming of each bird and craning his neck in what looked like perplexity as it disappeared.

Surely it is not usual for tits and wrens to share a box. Until this occasion only the tits had used this one.—SIBYL SMEED (Mrs.), Greenfold, Kirby Cross, Essex.

[Both wrens and tits appreciate a snug sleeping place, but it is unusual for them to share one.—ED.]

SUBSTITUTE FOR PAINT

SIR,—I wonder if any of your readers knows of a lasting substitute for paint which can be applied to the exterior of a house that has previously been painted.

With the shortage of paint it is impossible to get either a permit or the material to have my house re-painted.—H. R. GRANGER, Littleton Hall, Chester.

A TOMBSTONE MYTH

SIR,—With reference to the letter in your issue of March 28 about an inscription on a tombstone said to exist in Essex and dated 1440, in the April, 1943, issue of the quarterly *Essex Review* the late Sir Gurney Benham, probably the foremost authority upon matters relating to Essex, stated that the alleged inscription was a fake, and did not exist in Essex or anywhere else in the world.

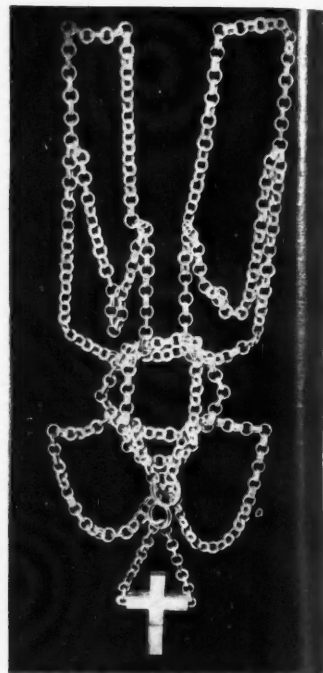
He added that it had

been exposed several times in *The Essex County Standard*, which offered a substantial reward to anyone producing evidence of the existence of such an inscription in Essex or elsewhere.—EDWARD L. COPE, Hillside, Lynwood Road, Epsom, Surrey.

CHAIN OF WOOD

SIR,—I recently came across an interesting piece of wood carving in the church at Folke, Dorset. It took the form of a cross and chain cut from a single block of lime wood by the Rev. William Mayo when he was rector of the parish.

The cross, as shown in my photograph, is suspended by a chain of 23 links from an ornament in the shape of the figure 8, from the upper circle



A CHAIN CUT FROM A SINGLE BLOCK OF LIME WOOD IN FOLKE CHURCH, DORSET

(See letter: Chain of Wood)

of which issue two more chains of 40 links each. These chains are interlaced with two other chains of 36 links each, above which extend two further chains of 105 links each.

All the links are double, with the exception of one near the cross destroyed by a worm. There are thus in the entire chain 769 single links all cut from one block of wood.—R. DIXON, Beaulieu, Highmore Road, Sherborne, Dorset.

DAFFY'S ELIXIR

From Sir Ambrose Heal.

SIR,—May I be allowed to add a footnote to the interesting advertisement relating to Daffy's Elixir, quoted by Lady Ruggles-Brise recently in *COUNTRY LIFE*? The claim put forward by Susanna Daffy on behalf of her grandfather, Anthony Daffy, that he was "the first inventor" of the famous elixir is not unassailable. Similar claims to that distinction were made by other members of the family, but according to the *Dictionary of National Biography* the originator was a certain Rev. Thomas Daffy, who was sometime rector of Harby, near Melton Mowbray, Leicestershire, and from the year 1666 until his death in 1680 held the living of Redmile.

The secret of the preparation was imparted during his lifetime to his son David, who appears to have shared it with his kinsman Anthony Daffy. Subsequently the goodwill in the elixir was a matter of dispute between Catherine, a daughter of the Rev. Thomas Daffy, and her sister-in-law, the widow of Anthony.

The earliest reference that I have (Continued on page 723)

been able to trace to Daffy's *Elixir Salutis* is dated 1673, and according to C. J. S. Thompson's *Quacks of Old London* (1928) "it is still being sold in London." A billhead in my collection dated 1798 shows that a two-quart bottle at that time was being retailed at 26s., including 2s. stamp duty. — AMBROSE HEAL, *Baylin's Farm, Beaconsfield, Buckinghamshire.*

A DAFFY SEAL

SIR,—With reference to the recent correspondence about Daffy's Elixir, details of one of a collection of some hundreds of 17th- and 18th-century seals in my possession, the only one that appears to have had a commercial origin and purpose, may be of interest to your readers. It is silver gilt, and of early to mid 18th-century design and workmanship.

The arms are argent an escutcheon gules between eight crosses croiset in orle.

The crest: a wyvern on a mount on which instead of standing it is apparently trying to swim—a difficult operation for a wyvern at any time, but impossible on a mount).

The motto: The Original Daffy's Elixir.

The precise arms are not to be found in books of reference, nor is any coat assigned to Daffy; but they resemble fairly nearly arg. an escutcheon gules within a double tressure flory counter flory of the second, which is attributed to the family of David,



AT SHARDLOW, DERBYSHIRE: THE CAVENDISH BRIDGE, WHICH WAS BADLY DAMAGED DURING THE RECENT FLOODS

See letter: An Old Derbyshire Bridge

while two other David coats contain crosses croiset.

We may perhaps guess that Dr. Elias Daffy worked out the equation Daffy = Taffy = Dafydd = David.—W. J. HEMP, *Bod Cywarch, Criccieth, North Wales.*

AN OLD DERBYSHIRE BRIDGE

SIR,—I enclose a photograph of the Cavendish Bridge at Shardlow, Derbyshire, which partly collapsed during the recent floods. As the bridge had been classed as an ancient monument for preservation you may like to record

it as it was before the collapse. It was built in 1770 at a cost of £3,000, and carries the main road from Leicester to Derby over the River Trent.

The question of a new bridge to replace it was under consideration before the war, since, owing to its being approached by a sharp right-angle turn, it is dangerous to modern traffic. The damaged portion has now been replaced by a Bailey bridge.—J. F. LUMBERS, *Leicester.*

AN INDIAN DUCK-SHOOT

SIR,—In a recent number of COUNTRY LIFE Major Jarvis wrote that a remark-

able feature of a gathering of duck on a small pool in an isolated Libyan oasis was that there were no fewer than eleven different varieties. Your readers may be interested in similar details of a shoot in which I recently took part in the State of Durgapur in southern Rajputana at the invitation of His Highness the Maharawal.

Before lunch we took 70 birds off a village pond in half an hour; then we proceeded to the main jheel of Sethal close by and shot for two hours in the afternoon. This jheel cannot have been more than ten acres at the outside and produced 264 duck and a purple moorhen. There were about eight effective guns. His Highness estimated the number of duck as between three and four thousand.

The bag included thirteen varieties, as follows, given in order of commonness: white-eye, dunbird, pintail, gadwall, common teal, red-crested pochard, cotton teal, lesser whistling teal, shoveller, garganey teal, comb duck, wigeon and mallard. The majority were the three kinds of pochard and pintail, and we accounted for but a solitary wigeon and a solitary mallard. The last-named gets progressively rarer as one goes south in India, and seems seldom to be found below latitude 24, whereas it is the most common of all the duck of Kashmir.—GEORGE KIRKBRIDE (Lt.-Col.), *The Residency, Udaipur, Rajputana, India.*

NEW BOOKS

NATURE, FISHING AND ARCHITECTURE

NATURE'S YEAR, by Maribel Edwin (Longmans, 7s. 6d.), is an admirable short introduction to the study of natural history, and especially suitable for children. With over a hundred photographs to illustrate the text, it describes the course of Nature throughout the year in clear and simple terms and with a judicious blend of instruction and entertainment.

In *Nature's Undiscovered Kingdom* (Allen and Unwin, 7s. 6d.), Mr. Walter J. C. Murray describes, not always very convincingly, his attempts to pierce the curtain between man and wild creatures and to understand a life that he wisely premises is probably very different from our own. At times his enthusiasm clouds both his style and his judgment, and in general he is more readable when describing his observations than when giving his reflections upon them.

The part played by animals, whether as combatants, casualties, or companions in time of stress, during the war is the theme of *Animals Were There*, by Arthur W. Moss and Elizabeth Kirby (Hutchinson, 6s.), a copiously illustrated record of the work of the R.S.P.C.A. from 1939-45.

Exploring Historic Britain, by Arthur Gaunt (Southern Editorial Syndicate, 5s.), is a handy little guide to the abbeys, castles, windmills, inns and other historic features of Britain, with sufficient historical and other information about them for a person confronted with any of them to be able to appreciate its significance.

Notable recent reprints include Le Corbusier's *Towards a New Architecture*, in Mr. Frederick Etchells's translation (Architectural Press, 15s.), a book that has had an immense influence on English architectural thought since its publication in Paris in 1923, and *A Cottage in the Country* (Herbert Jenkins, 7s. 6d.), Mr. Reginald Arkell's instructive and amusing account of how to set about acquiring a country cottage and how to get the most out of life in the country.

J. K. A.

LONDON THEATRE REVIEW

ADMIRERS of Mr. James Agate's dramatic criticism will be grateful for *The Contemporary Theatre, 1944-45*

(Harrap, 12s. 6d.), a collection from his weekly essays in the *Sunday Times* about performances at the London commercial theatres during that period. Provocative, witty and urbane, these writings are as fresh and lively now as when they were first published. Not the least interesting part of the book is the last five articles, in which the author, in the firm conviction, apparently, that the West End is no longer interested in great plays and great acting, looks forward to a revival of both in the provinces and bids aspiring young actors seek appreciation of their art there.

C. D.

FOR THE FISHERMAN

FISHERMEN acquire knowledge of their sport from personal experience, from the advice of friends, or through the medium of books. Whereas practice certainly gives better results than theory, a great number of anglers, especially novices, depend much for instruction upon the written word. If the subject matter of a book is good and the advice given sound, the reader will benefit when next he takes out his rod; but bad advice will only produce poor fishermen. It is therefore necessary that the fisherman should receive some guidance in the difficult task of choosing what to read and what not to read. Because few have the leisure for reading that vast array of fishing books which has accumulated through the ages, a book such as *Notable Angling Literature* (Herbert Jenkins, 10s. 6d.) by Dr. James Robb is welcome; it covers the wide field of angling literature both ancient and modern. Dr. Robb gives excerpts from those books which to him seem most important and recommends a selection of books for each branch of fishing. The advice given will prove helpful and, if the reader does not agree with the author's opinions, he will at least have become familiar with the works of many writers.

Two more books come from Herbert Jenkins: *The Science of Spinning for Salmon and Trout*, by Alexander Wanless, and *Catching the Willy Sea Trout*, by A. R. Harris Cass (both 7s. 6d.). The first makes a welcome reappearance; completely revised it serves as an excellent text-

book for those who spin, whether they use the threadline or sterner stuff. There is much useful information which should enable the beginner quickly to learn how to spin, while there are good hints from which the expert should glean ideas to save himself trouble and disappointment by the river. There is a chapter on upstream spinning for salmon and a helpful one on tackle-making.

Mr. Harris Cass's book contains much old-fashioned information, and as a treatise on so important a subject is not of great practical value to the keen sea-trout man.

Fishing Facts and Fancies, by H. G. Michelmore (A. Wheaton and Co., Exeter, 7s. 6d.), is delightful. It is most refreshing to read its 86 pages and be transported to the river with Mr. Michelmore, who has an excellent sense of humour and considerable knowledge concerning the capture of salmon, as those who inhabit or visit the West Country know well. He is definite in his views, and if we do not sympathise with all his fancies we enjoy his puckish assertions. He is of the opinion that furunculosis is brought in from the sea, but this will not account for its presence in hatcheries and in waters not frequented by migratory fish. Fishermen batten upon controversy, and no doubt Mr. Michelmore will be delighted to argue the issue with his dissentients. He prefers the double fisherman's knot to the blood knot, though the former, according to the late Mr. Nuttall's testing machine, is less strong than the single. The book sparkles delightfully like the upper waters of the Dart, wherein Mr. Michelmore has gained so much experience—experience which has enabled him to pass on to others as facts or fancies the lessons which he has learned.

Mr. T. A. Waterhouse, past Chairman of the Severn Board and President of the National Federation of Anglers, is probably the greatest figure among coarse fishermen; he is a great organiser for and a great benefactor to those who set forth of a weekend with float and keep net. He has realised the value of netting fish from waters where they are not wanted and distributing them in rivers and lakes where they can provide sport with rod

and line for thousands of fishermen. His book, *With Nets and Lines* (Chapman and Hall, 8s. 6d.) recounts in its earlier chapters his netting experiences. The rest is devoted to fishing with a rod, and the incidents attendant upon his pursuit of roach, pike and other fish inaptly termed coarse. He writes well and with a blustering humour; there is plenty of instruction for those who seek it out.

ROY BEDDINGTON

ARCHITECTURE FOR THE YOUNG CITIZEN

NEGLECT of architecture in education, the refusal even to find a place for it in the syllabus of most schools, so that instead of princess among the arts it is treated as Cinderella among the arts, has probably been the most important single factor in making three-quarters of England the dreary mess which it is to-day. But there are now welcome signs on all hands of an awakening, and one of them is the publication of readable books on architecture for boys and girls, telling them not the old dull story of the styles, but what architecture is, should and might be. Mr. Oliver Hill's *Babbus* now has a successor in *The Adventure of Building* by Clough William-Ellis (The Architectural Press, 10s. 6d.). It is written with the infectious enthusiasm and freshness of outlook we expect of the author, who in such a small compass discusses a whole host of points and problems about which an "intelligent young citizen" will want to be told. There is an excellent opening chapter on *Architecture and its Patterns*, cutting right across styles and periods. Others which follow are: *How Politics Change Architecture*, *What Architects and Planners Do*, *The Homes People Want*, *An Architect Designs a Home*. One of the best things in the book is the architectural catechism, consisting of a series of questions addressed to the building under observation—an idea that might well be developed. Though written primarily for "intelligent young citizens" the book may profitably be read by many of "their backward elders." It is illustrated by forty drawings in sepia by Geoffrey Robson.

NOVELS

FOR BOYS AND GIRLS

NOEL STREATFEILD

PARTY FROCK

OLIVIA FITZ ROY

STEER BY THE STARS

JOAN SELBY-LOWNDES

MAIL COACH

R. HAIG-BROWN

STARBUCK VALLEY WINTER

VIOLET NEEDHAM

THE CHANGELING OF MONTE LUCIO

THE HOUSE OF THE PALADIN

THE HORN OF MERLYNS

THE EMERALD CROWN

THE STORMY PETREL

THE BLACK RIDERS

THE WOODS OF WINDRI

PONY BOOKS

MONICA EDWARDS

WISH FOR A PONY

JOANNA CANNAN

THEY BOUGHT HER A PONY
MORE PONIES FOR JEAN

D. PULLEIN - THOMPSON

I WANTED A PONY

Ready May

D. PULLEIN - THOMPSON

THREE PONIES AND SHANNAN

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NEW BOOKS

DID THE HITLER MYTH END AT BERLIN?

Reviews by **HOWARD SPRING**

PEOPLE may still be met who express doubt concerning the end of Hitler and who say they would not be surprised if he were to bob up here, there, or somewhere else. Thus, it is necessary to emphasise that Hitler's death is beyond doubt. Some uncertainty as to details of his last days still exists; but concerning the central facts there is no uncertainty. There is, on the other hand, an unexpected wealth of evidence, as anyone may find by reading Mr. H. R. Trevor-Roper's *The Last Days of Hitler* (Macmillan, 10s. 6d.).

Mr. Trevor-Roper, who is now a don at Christ Church, Oxford, where

"Totalitarianism," if you will pardon the horrid word, implies a bending of a unified national will to a common end; and this state of things, the author maintains, was incompatible with "the byzantine palace-politics" which was, in fact, the method of German government.

"Irresponsible absolutism is incompatible with totalitarian administration; for in the uncertainty of politics, the danger of arbitrary change, and the fear of personal revenge, every man whose position makes him either strong or vulnerable must protect himself against surprise by reserving from the common pool

THE LAST DAYS OF HITLER. By H. R. Trevor-Roper

(Macmillan, 10s. 6d.)

THE HUNTERS AND THE HUNTED. By Sacheverell Sitwell

(Macmillan, 15s.)

he teaches modern history, has here made to modern history a contribution that seems to me to be of primary importance. During the war he was attached to the Intelligence Service, and in September of 1945, when there was, indeed, reason for doubt as to Hitler's end, he was officially required to investigate the matter, to collect all the available evidence, to weigh it up and report upon it. This report was the basis of an official statement issued in November, 1945. Amplified, it constitutes the present book

THE REAL EVIDENCE

There are three main "lines" in this composition. There is the tabling of the evidence itself, and this is arrived at after a careful examination of innumerable surviving documents and many verbal statements which have been checked one against another and which are accepted, rejected, or tentatively admitted with as great a circumspection and knowledge of what really constitutes evidence as we should expect from a judge. In the second place, there is the author's personal assessment of the character of the players in the last act of this blood-soaked tragedy; and finally there is a consideration of history and myth, of how the one in Germany was conditioned by the other, and what are the chances that Germans will shake themselves out of the cloudy abstractions that have bedevilled them and, through them, the world.

As to the first, the documentary part of this consideration, I shall leave readers to discover for themselves how complete and convincing it is, and turn here to Mr. Trevor-Roper's memorable picture of Hitler and his faithful few, driven fifty feet below ground in their Berlin "bunkers" of concrete, waiting for the now inevitable end. The strange thing is that to them, up to the last few hours, the end did not appear inevitable; and as their end was implicit in their beginning, it is important to consider the author's opinion of their beginning and continuance.

It is often said that Nazism was at least efficient. This is a point of view which Mr. Trevor-Roper does not accept and successfully destroys.

whatever power he has managed to acquire. Thus there is, in the end, no common pool at all."

The validity of this observation is clear as we consider these last days, when all save a few were concerned with nothing but what they could salvage out of a situation which, in their delusions, they did not see to be beyond salvation.

COMPLETE OBEDIENCE

What manner of men, in fact, were they? Of the many brilliant portraits and sketches that appear in the book four remain most clearly in mind: Hitler, Himmler, Goebbels and Speer. One is amazed at the unquestioning obedience Hitler was able to command, even at the last desperate pass.

Grey and sagging, with his left hand and leg affected by a perpetual tremor, glassy-eyed and more than usually prone to violent outbursts of spleen and passion, he was yet able, from the mean and stifling rooms of the "bunker," to strike down Goering, who had wired a suggestion that it was time for him to take control of Germany, and to regulate every detail of the lives of those about him. His hypnotic power was undiminished. Speer testified, "To be in his presence for any length of time made me tired, exhausted, and void."

This was the god of the myth, and Himmler is here presented as the high priest: "In such a character no grain of subtlety is discernible. Himmler was an elementary believer." He said of himself: "I know that I am generally regarded as a heedless pagan, but in the depths of my heart I am a believer; I believe in God and Providence."

He was, says Mr. Trevor-Roper, "an incredibly simple character." Having, with unshakable loyalty, accepted Hitler and all that Hitler stood for, the rest was, to him, a matter of course. His friends found him kindly and considerate.

Goebbels, the one "intellectual" of the Party, was "the prize-pupil of a Jesuit seminary. He retained to the end the distinctive character of his education: he could always prove what he wanted." The romantic

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BOOKS

fustian of the others never clouded the Latin clarity of his mind.

In all the entourage, Albert Speer was "morally and intellectually alone." In administration he was a "genius." He was close in friendship to Hitler. "For ten years he sat at the very centre of political power; his keen intelligence diagnosed the nature and observed the mutations of Nazi government and policy; he saw and despised the personalities around him; he heard their outrageous orders and understood their fantastic ambitions; but he did nothing." Thus, in a political sense, "Speer is the real criminal of Nazi Germany." He is in the position of Saul, who, when Stephen was stoned, did not take up a stone, possibly despised those who did, but "stood by, consenting." Like Saul, Speer at last was "converted," but too late.

In presenting these facts (and, to some extent, these theories), Mr. Trevor-Roper has performed a first-rate historical service. If the Hitler myth is revived, it must now be, as he says, "a myth of Hitler dead, not of Hitler living. This is, perhaps, small comfort; but it is as much as mere truth is capable of supplying. To prevent political myths from arising is the function not of historical enquiry, but of practical politics."

SWEET MEMORIES

To turn from the sordid but necessary examination of corruption to the matters of Mr. Sacheverell Sitwell's *The Hunters and the Hunted* (Macmillan, 15s.) is to turn from nightmare to sweet dream. "When I think," the author cries, "what the world has been, and what it could be, I could walk up and down, and wring my hands, and weep."

In revulsion from the spectacle of what is, he here turns to a recapture of entrancing moments. Some are reconstructions, based on imagination (which please do not understand to mean guess-work) of life as it existed in centuries buried deep in dust; some recall his delights in music and painting, in rare and beautiful birds and flowers, in the ritual of hunting as it was carried on at courts.

Any experience, actual or imaginary, that contains the elements of beauty or graciousness, will set the author off on his fugacious course from the contemporary quagmire. "An entertainment," he calls it, "among the persons and buildings that are peculiar to our state of mind, fruits of the architectural and musical experience of half a lifetime. It has been flowering in these pages."

TOUCHED AT THE PRIME

Flowering is the right word. Everything that Mr. Sitwell here touches is touched at the prime, not in the bud nor in the falling leaf. There is falling leaf enough about us. "We need the promise that the world was young, once, and that the hand of man could not go wrong. We need to be restored in confidence. We would remember, and at the same time forget."

So this is a conscious forgetting of the urgent present by remembrance of things past. Whether there ever was a time when "the hand of man could not go wrong"; whether, even in these mainly disgusting days, selection could not assemble a false representation of the essential nature of things, is a matter each reader must settle for himself. But it must be admitted that what Mr. Sitwell has chosen to recapture, picking his way here and there amid tombs and tem-

ples, music, and pictures, birds and buildings, makes a book well suited to express the contemporary nostalgia of sensitive minds.

THE TRIBUTE OF BEAUTY

THE end of every war brings to nations, to towns and villages, to groups of individuals who have been associated in the war and to numerous institutions, such as schools and colleges, the proud but never easy task of deciding in what form they shall enshrine the memory of their dead. One fundamental question must, of course, be settled to begin with, whether to agree with those who, in growing numbers, suggest that to spend money on memorials which serve no practical purpose is unwise, that the best method of honouring the fallen is to benefit in some way the survivors. Convincing though this argument may be made to sound, there can be little doubt that, thus baldly stated, the instinct of mankind almost invariably rejects it and that though many memorials of the past have been turned to the ends of humanity or learning, those that have best achieved their more personal aim have never been without some large element of monumental or architectural beauty.

This subject is discussed in Lord Chatfield's Preface to Mr. Arnold Whittick's *War Memorials* (COUNTRY LIFE, 30s.), and to some extent underlies much that Mr. Whittick has written in the book itself. But, though it is evident that memorials may range from cenotaphs to scholarships, those with which Mr. Whittick has chosen to deal and which are so generously portrayed in his pages are at the material end of the range and the author's emphasis is for the most part upon the aesthetic elements through which they produce their elegiac effect on mind and spirit. He has cast his net wide with a wealth of instance and illustration. He is inclined, perhaps, for all his catholic outlook, to undervalue the English monumental tradition.

Coming to the more practical aspects of the book, its value to those who seek advice and counsel in tasks of commemoration to-day, it possesses—besides that stimulating quality which, (as Lord Chatfield says) will induce the reader to reflect and revise too hastily considered views—much useful information with regard to inscriptions and lettering, and suitable materials. There is also a sensibly chosen and concise bibliography and the chapters summarising and discussing the needs and intentions of various groups of readers are skilfully related to the well-arranged illustrations. E. B.

SPORT

Mr. James Rivers, compiler and editor of *The Sports Book* (Macdonald, 10s. 6d.), lays no claim to a detailed and comprehensive survey of the whole field of sport. Instead, assisted by a team of authoritative writers, he sets out to give a clear overall picture of post-war recreation for the benefit of those who, for six years, were unable to follow their favourite pursuits. The book contains many excellent photographs.

Rabbit Shooting to Ferrets, by William Thomas (Hutchinson, 8s. 6d.) deals compactly with every aspect of rabbit hunting. At a time when farmers are engaged in determined efforts to keep down the rabbit population, this book should be an asset.

A recent addition to the series *Britain in Pictures*, Mr. Stephen Bone's *British Weather* (Collins, 4s. 6d.), is in no sense a meteorological treatise, since it deals, not with the causes of our climate, but with its effect upon Britain and the British people. Mr. Bone handles his subject with humour and ingenuity, and the illustrations, as one has come to expect of this series, are admirable.

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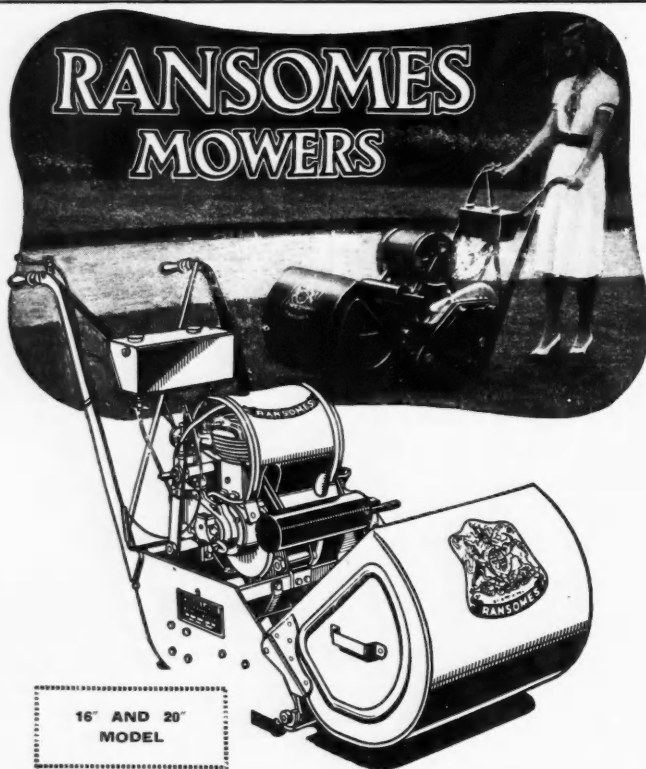


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FARMING NOTES

LAND DRAINAGE

IN his paper to the Farmers' Club, Mr. H. H. Nicholson gave a timely reminder of the great value of the field drainage work done since 1940 with the backing of Government grants. The field ditches serving about 4,250,000 acres in England and Wales have been, in his words, the subject of schemes for thorough reconditioning; about 300,000 acres were dealt with by tile drainage schemes and 430,000 acres by mole drainage schemes. The important matter now is to see that the heavy expenditure of the war years is not wasted by failure to keep ditches clear. Only the annual brush-out and a periodical bottoming out can keep ditches doing their job. Mr. Nicholson spoke particularly of the success of mole draining in East Anglia. Three-quarters of the mole drainage work has been done in Essex, Suffolk, Hertfordshire, Cambridgeshire, Huntingdonshire and Bedfordshire. The attraction of mole drainage (which as its name implies is done by forcing a series of channels for the water to flow away underground) lies in its cheapness and outstanding effectiveness in clay soils which more than offset its short life. Mr. Nicholson believes that the mole plough has greater possibilities elsewhere than have yet been realised, and he urged the need for more trials and demonstrations by the agricultural committees in the districts even where there are stones in the soil which may interfere with smooth working or seams of sand in the clay.

A Drainage Enquiry?

THE Minister of Agriculture is being asked to arrange an independent enquiry into the effects of all the land drainage work done in the past seven years to ascertain if the clearing of ditches and the upper reaches of the rivers was a major cause of the Trent and the Ouse breaking their banks and flooding many thousands of acres lower down the rivers. It is argued that the water from the upper lands gets away so quickly now to the main rivers that they are quite incapable of carrying all the water discharged into them after heavy rainfalls. Such an enquiry is worth making, but I do not myself believe that these minor drainage works were so much responsible for last month's floods as the peculiar combination of circumstances. The snow thawed out on the surface of the ground, but two or three inches below all was frozen solid and no water penetrated. This, I know, was the case in my part of the country.

Late Linseed

THE weeks pass and still a large part of the 1947 corn ground remains unsown. I am taking a chance with linseed in one ten-acre field that was intended for spring oats. I have never fancied oats sown in April and fortunately my winter oats have come through well. Linseed is a crop that need not be sown until May, and the Government now want to get all the linseed that can be grown at £40 a ton. The offer of some extra linseed cake, at the rate of one ton for every three tons of linseed delivered, is also an inducement to grow under the Government scheme. In the past I have grown some linseed on a small scale and crushed it on the farm for feeding to the calves. For this year's bigger venture I have bought some Bison seed at £75 a ton. It is a scarce commodity and I do not grudge this price for good seed. I am assured that Bison is likely to do better than Royal, which is another of the varieties recommended by the Ministry and one which I have grown myself. A fair average yield should be about twelve hundredweight to

the acre. Anyway it is a matter of taking the seed we can buy. Linseed is not any more difficult to grow than barley; indeed the cultivations are much the same. With the prospect of a gross yield of £24 to the acre linseed will not be a get-rich-quick crop, but it may prove a useful stop-gap in this year's cropping.

Dividends from Research

OUR American friends love to reckon everything in dollars. They tell us now that agricultural research is paying huge dividends. The development of hybrid corn, which we call maize, is one instance. Hybrid corn research over 30 years has cost the Federal Government about 5,000,000 dollars, and much the same amount has been spent by the State Governments. From this investment of 10,000,000 dollars the American nation last year collected a dividend of at least 750,000,000 dollars, according to Dr. W. V. Lambert, of the U.S. Department of Agriculture. Wheat, oats and other cereal crops also have been greatly improved by research. Stem rust and other diseases have been largely overcome, giving an extra return of 500,000,000 dollars each year. Dr. Lambert also reckons that research workers can largely take to their credit the improvement in butter-fat production. Now 1,000,000 cows in the dairy herd improvement associations are producing an average of 339 lb. a year. Forty years ago the average was 215 lb. of butter-fat. The remaining 25,000,000 dairy cows are now yielding 30 lb. more than they did and altogether the calculation is that 375,000,000 dollars have been added to the American dairy farmer's annual income through good feeding and management practices based on research and demonstrated by the dairy herd improvement associations. What, I wonder, would be the comparable figures of the United Kingdom? Here is a sum for the Agricultural Research Council to work out.

In Praise of Threshers

IT is courageous of a firm of manufacturers to come out into the open in defence of the threshing-machine against the combine harvester. To-day the combine is considered an emblem of progress in agriculture, and many farmers are impatiently waiting to buy one. Will they be deterred by what Messrs. Fisher, Humphries and Company, the Pershore manufacturers of farm machinery, claim for the thresher? In a booklet just issued they say that the thresher was developed in Britain, for British conditions, whereas the combine was developed for prairies and prairie weather. The thresher produces the best average sample of grain with full food or malting value, requiring no subsequent dressing. Threshing is done when it is convenient, when labour is freer, when the easier rhythm of the shorter days is on the farm. It does not have to be feverishly concentrated into the few days when weather dictates. Reaping and binding can start before the grain in the field is dead ripe and there is a better chance of carrying the crop in good condition. It is claimed, too, that straw that has matured in the stack has a higher value as fodder and that many farmers have found that cattle "do" when fed on matured straw and make less progress on fresh straw. It is also claimed that the threshing machine makes for cleaner farming, for with the combine the grain is very near to complete ripeness and so, too, are the weed seeds. As the combine goes across the fields it re-seeds the grain and sows the weeds as it goes. The thresher separates the weed seeds from the grain and clears them off the land.

CINCINNATUS.

ESTATE MARKET

MORE ESTATES IN THE MARKET

THE Earl of Pembroke and Lord Herbert and their trustees have decided to dispose of 3,282 acres of the outlying part of the Wilton estate in Wiltshire. There are five large farms, all with nice houses, and 52 cottages. The farms lie in the valley of the Ebbel in the parishes of Bishopstone and Broad Chalk, once the home of Aubrey, the antiquarian. The land is noteworthy for the partridge and hare shooting, and there are over two miles of trout fishing in the Ebbel. The auction, by Messrs. Wolley and Wallis, will be held at Salisbury next month.

Lady Marston has sold Green Pastures, Stratford-on-Avon, her Warwickshire riverside residence, through the agency of Messrs. John D. Wood and Co., who have found a buyer for 176 acres, which they sold to the present vendor about 15 years ago. They have also disposed of Street Farm, a house and 150 acres, at Epsom, near Newbury, Berkshire.

Poundon House and 850 acres, between Bicester and Aylesbury, Buckinghamshire, have been sold through Messrs. J. Carter Jonas and Sons to clients of Messrs. Lofts and Warner, who will manage the estate.

A BOURNEMOUTH INVESTMENT

ADMIRAL SIR REGINALD ERNLE-ERLE-DRAX derives a ground rent of £1,000 a year from property in Bath Road, Bournemouth, which is leased for 80 years from 1931. Messrs. Fox and Sons are to sell the investment locally on April 24.

On the same day, at Hanover Square, Messrs. Knight, Frank and Rutley will sell part of the Neeld estates in Hendon, Middlesex, with a total ground rent income of over £300 a year, secured on 56 houses and two shops having an aggregate assessment of £3,156 a year, with reversions in from 34 to 63 years.

Sir Alexander Korda has bought the lease of No. 144, Piccadilly, and the lease of No. 145. The owners are the Commissioners of Crown Lands, and the ground rents amount to £7,000 a year. The King and the Queen (as Duke and Duchess of York) lived some years ago in No. 145, which, owing to bomb damage, has been demolished. No. 144, which was Lord Allendale's residence, is to be adapted as offices.

At a Maidstone, Kent, auction, Messrs. Geering and Colyer have sold Ringle Crouch farm and other land, in all about 142 acres, in Sandhurst, for £17,000.

BEATRICE WEBB MEMORIAL FUND PURCHASE

PASTURE WOOD, a house built 50 years ago, and 130 acres, at Abinger, near Guildford, Surrey, have been bought by the trustees of the Beatrice Webb Memorial Fund, for use as an educational centre. Messrs. Knight, Frank and Rutley, and Messrs. Arber, Rutter, Waghorn and Brown were agents for the vendors. The gardens were laid out by Miss Gertrude Jekyll, and the rock garden is especially notable.

OUTLOOK FOR REVERSIONS

THOSE who study the movements of the market for real property cannot fail to be impressed by the fact that an abnormal number of freehold ground rents have been recently and continue to be offered for sale. Some of them comply with every test of a well-secured type of investment, affording a substantial yearly income and the promise of a valuable reversion. The annual income in itself suffices to attract buyers, but the reversionary value is tending to become less important in view of the arbitrary interference with the control of real property.

The essence of most reversions is the prospect of making such a use of the site and premises as accords with the then circumstances of the property and its environment. Hitherto it has been possible to arrive at an estimate of the eventualities on the assumption that the owner would have a free hand about re-development, and that he would derive whatever profit might accrue, subject to the ordinary incidence of taxation.

UNCERTAINTY ABOUT DEVELOPMENT RIGHTS

THE question agitating most people who look ahead in such matters is what the effect of legislation about development rights may be. Will it, in fact, leave anything that will make it worth while for the owners of sites to undertake the task of re-developing them? On a long view the answer is by no means reassuring. Something more than the thin end of the wedge of land nationalisation seems to have been driven in, and the immediate result must be that ground rents are likely to realise not much more than their market value during the currency of the leases, and that the element of the value for future development, in other words the reversion, will in many instances fade into nothingness so far as the individual owner is concerned.

This view may be contested by some representatives of present-day ownership, and naturally is conveniently ignored in offers of ground rents, but it is material, and there are signs that it is already having an influence on prices. That influence will be the more unmistakable if the existing artificially low rates of interest give place to a rather better yield on monetary investments.

SUBURBAN HOUSE PRICES

HEAVY taxation and the rise in local rates, coupled with the general rise in the cost of living, are among the factors exercising a restraining influence on the demand for houses. Would-be buyers think twice about bidding up to £3,000 for houses that initially cost perhaps £900 or £1,000. Much buying has happened in the last year or two at prices that bear no relation to any probable range of intrinsic values. Observers with their finger on the pulse of the market agree with Sir Harold Bellman, who, speaking at a meeting a few days ago, declared that the upward tendency seems to have been checked. There is still plenty of competition for houses with possession, but it is more discriminating.

THE PRE-WAR POSITION

IT is illuminating to contrast the position with that of the pre-war period. At that time, for example, a householder who was acquiring a very good house in a South London suburb through a building society was unfortunately compelled to ask the society to relieve him of the contract. Nothing happened, and the borrower remained in occupation. Asked how that was, he said that the society, being unable to dispose of the house at once, had requested him to continue in occupation rent free pending the discovery of a buyer.

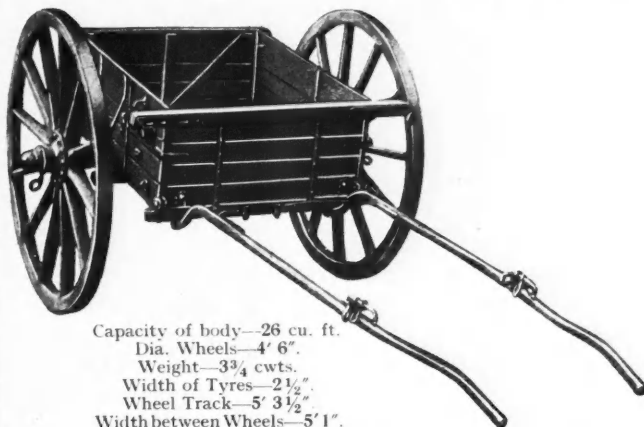
In a way this is a comment on what is called the 1939 basis of valuation. That has been condemned by owners as spoliation; condemned in express terms by official experts; and abandoned for certain purposes of war damage compensation by the Treasury. The market had reached a low ebb in 1939, but not so low as in 1941, in regard to suburban houses. The remarkable recovery of tone in this section of the market in the last year or two may lead to prices being stabilised at a reasonable level.

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LONDON EVENINGS



(Left) A sweeping skirt in black faille with gored back; the backless strapped top is in black net over pink. Over it goes a bolero in the faille. Angele Delanghe

(Below) Garden-party or evening frock in white embroidered muslin over a pale yellow slip, pale yellow flowers at the waist and a pale yellow hat. Norman Hartnell



The slim line for evening shown by Norman Hartnell in cherry-red crêpe with diagonal seaming and a long scarf that twists over one bare shoulder

BALL dresses and dance dresses with reed-slim or billowing picture skirts have been shown by all the big London couturiers this spring, and they easily outnumber the dinner dresses. The picture dresses are in the romantic tradition with wide hemlines, tiny waists, brief, boned, strapless bodices; some are ankle-length, most just skim the floor. They are designed in magnificent brocades in pale translucent shades, in tulle, slipper satin, moiré, faille, taffetas.

The other style of evening dress shown in the May-fair collections is slim as a pillar with diagonal or spiral seaming, a low-cut décolletage, either square in front with a cape or fichu attached to the points, or straight across with narrow shoulder straps, or a halter neckline, or a slanting top that leaves one shoulder bare. These elegant, highly sophisticated dresses are shown in pliable matt crêpes and in chiffon or georgette, when the slim skirts are cut with fluid gores from the waist that float out when one moves.

For the débutantes, there are crisp frocks in organdie, Swiss muslins, organza, fragile lace, tulle, nylon net, with full ballerina skirts springing out from tiny waists or sweater tops, small sleeves or fichus framing the shoulders.

One of the most elegant of the slim dresses is the white romaine at Molyneux, its tight, low bodice bound into a mass of folds with shoulder-straps as narrow as boot-laces; the slim skirt is caught up in front with a floating panel at the back emerging from gauged hips. Over this goes a dramatic full-length, two-tiered cape in black faille—the kind of cape that heroines in the old comedies wore for the eloping act. A maize-yellow georgette at Molyneux has a fluid skirt, a very low square-cut décolletage with folded shoulder-straps and a spray of chiffon roses trailing over the left shoulder. We have photographed Hartnell's slim dress in red crêpe with its diagonal drapery and slanting décolletage. Victor Stiebel shows beige-and-biscuit crêpes diagonally draped. Angele Delanghe shows a chiffon patterned with immense roses, with a low square neckline, twisted shoulder-straps and the flowers appliqué over the hips on a slanting line.

The wide-skirted dresses are as magnificent as stiff rich folds of silk can make them or dreamy as a Viennese waltz. Colours are interesting. Rahvis show picture dresses in coral and rust-red poult embroidered with jet. The coral-red has its spreading skirt pleated into its tiny waist

and the skirt itself hitched up on the left side at about knee-level. The strapless bodice is bound with black velvet and embroidered in a line of jet. The rust-red poult has a square, short bolero edged with a narrow fringe of jet; its wide skirt is compressed into a wide folded belt. Hartnell shows a rose-pink slipper satin with the skirt caught up with pink roses and with more roses on the low-cut strapless bodice. Victor Stiebel makes romantic dresses in crisp white organza and throws a drift of black Chantilly lace over the crystalline white skirts.

Two of the prettiest dresses for débutantes are the white organdie of Hartnell with its crisp frilled fichu top and spray of mimosa at the waist. This dress has a wide gored skirt. Angele Delanghe makes a débutante's powder-blue frock in lace with such a minute pattern that the material looks almost like net. This dress has an interesting décolletage; the cape at the back is folded over the arms and caught at the base of the throat in front thus making two wings over the shoulders. The strapless bodice is left square below. For a girl, Madame Delanghe also makes a striped taffeta with a full skirt ending four or five inches

(Continued on page 730)

WELL-KNOWN BRITISH HABITS



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above the ankles and a high bodice and shows this dress with a green straw hat wide at the sides and the brim filled in with lilies-of-the-valley. This dress could be worn for garden-parties as well as for dances or dinner.

Jacqmar have opened a special department for débutantes called the Jac Shop. Here girls can choose from a charming selection of day and evening dresses for all occasions. Tiny flower-trimmed caps worn right on the back of the head are shown with the day dresses. An Ascot print in clear sky-blue with a tiny black pattern is most attractive. Long and short dance frocks, mostly in pastels, have sprays of flowers as their only trimming, tucked in the waist or laid across the skirt. A short black faille dress with a square neckline has a very full bouffant skirt and a huge pink flower at the waist.

The few dinner dresses shown compensate in quality for what they lose in quantity. Molyneux shows a lovely black chiffon cut high to the back, and very low and square to the armpits in front. The sleeves are wrist-length and straight, tucked three times at the wrist, the bodice a mass of criss-cross folds and moulded to the figure; the skirt is draped to one side with cascading drapery from one hip. A black crêpe dinner dress, also at Molyneux, slit to the knee in front of its tight skirt, has a plain kimono-top and a duveten jacket in pinky beige with black revers; horse-shoe shaped insets on the pockets are embroidered with silver paillettes. This jacket is fitted to the waist with a fluted peplum. Hardy Amies shows a limp black dinner dress with a gauged top and round neckline under a pale tea-rose pink moiré jacket touched with black.

THE furriers are using pliable, flat furs to make attractive, fitted jackets with fluted peplums and boleros that are cut on the same lines as the silk and the duveten. These furs are intended for day as well as evening, and are one of the most charming features of the spring fashions. Molho makes for a girl an extremely becoming white fox bolero with white ermine bishop sleeves that can be worn either wrist-length or pushed up to the elbow. He has made up the new fox that is



Persian brocade evening bag from Asprey

called platina in tones of pale French grey, a fur that is marvellous with grey hair, into a eight-stranded luxurious stole, working the skins into a shawl collar effect across the shoulders with ends that hang down to the knee or can be looped up over either arm like a big muff—very cosy at night. He shows also a number of dark mink boleros with big sleeves or shaped like short capes with looped fronts into which the arms can be tucked.

In the collection of summer furs by Albert Hart, moleskin is dyed all colours—nutria, nigger, Vienna blue. A dramatic black moleskin evening coat is shown, ankle-length with batwing sleeves. Brown moleskin, the skins worked in very narrow strips, makes a fitted jacket, nipped in at the waist. This is ideal to wear either with a long skirt on cool evenings or in the day over a fine wool dress. For a débutante, there is a charming kit-fox evening jacket, soft beige with brown shading, which has scalloped edges, a line also shown as a hip-length platina fox cape.

Evening bags are lovely, some in velvet sparkling with sequins, the shape of dolly-bags with a drawstring top, others very simple in white satin, or silver or gold brocade. Long coloured suede gloves can be found, sometimes embroidered with sequins, beads or jet, and a few evening shoes are reappearing in the shops. Black satin slippers with high heels or wedges, have crossed straps over the instep, peep toes and sling backs. An "Easy-Goer" for dancing is made in gabardine, toe-less with a medium heel, and trimmed with silver. The sole is very flexible and easy to wear. This is an excellent style for a tall girl. All manner of summer sandals in kid and printed linen are being shown for summer frocks. Much the same style, but without the wedge and with a high heel, is shown in silk, satin and kid for evening. At the Ideal Home Exhibition and at the recent display at Selfridges it was cheering to see the right accessories for the right dresses. The shoes are not there in any number yet, but supplies are getting better and colours are cheerful. The printed linen wedge shoes with sling-backs are exceptionally good for daytime, as are some satin sandals with criss-cross working in front for evening.

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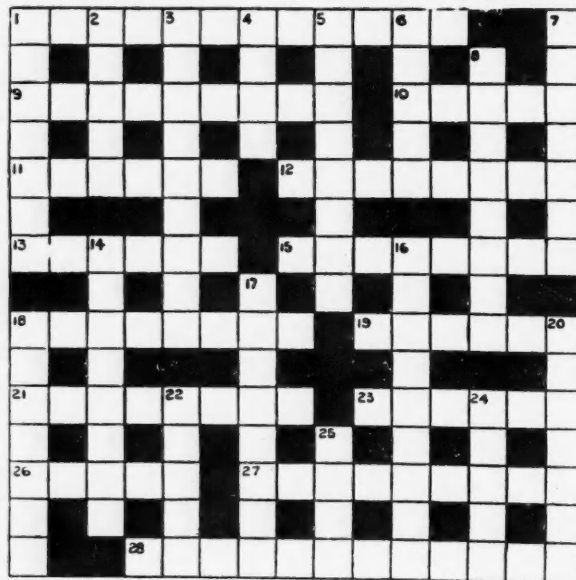


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CROSSWORD No. 897

Two guineas will be awarded for the first correct solution opened. Solutions (in a closed envelope) must reach "Crossword No. 897, COUNTRY LIFE, 2-10, Tavistock Street, Covent Garden, London, W.C.2," not later than the first post on Thursday, April 24, 1947.

NOTE.—This Competition does not apply to the United States.



Name
(Mr., Mrs., etc.)
Address

SOLUTION TO NO. 896. The winner of this Crossword, the clues of which appeared in the issue of April 11, will be announced next week.

ACROSS.—1, Snowballs; 6, Stamp; 9, Motor-boat; 10, Rover; 11, Storage; 12, Revenge; 13, Nee; 14, Mittens; 17, Sultana; 19, Limpets; 22, Between; 24, Two; 25, Integer; 26, Sackbut; 29, Ember; 30, Precincts; 31, Seedy; 32, Diligence.

DOWN.—1, Samos; 2, Outgo; 3, Barrage; 4, Loosens; 5, Satires; 6, Shivel; 7, Advantage; 8, Porcelain; 14, Milliners; 15, Time-table; 16, Net; 18, Use; 20, Eagerly; 21, Striped; 22, Boswell; 23, Tacking; 27, Bacon; 28, Taste.

ACROSS

1. Accountant's advice to an inept bed-maker? (7, 5)
9. Such a person should make a good travelling companion (9)
10. "You must be very old, Sir —," I said; he said 'Yea, very old.' —William Morris (5)
11. Set twice and mix: part of the sonneteer's recipe (6)
12. Unhelpful type whether as worker or landlord (8)
13. Pretty and nice (6)
15. Elizabethan fancies (8)
18. "And see the — sport upon the shore; And hear the mighty waters rolling evermore." —Wordsworth (8)
19. It was not straightforward conduct that gained him his place on the board (6)
21. Crispens (anagr.) (8)
23. Sounds as though he failed to meet his girl friend (6)
26. The kind of man to reveal his character in vain anecdotes (5)
27. Eager, muddled, able, amiable withal (9)
28. They are put before you at school (12)

DOWN

1. Happy result of keeping less in bed (7)
2. Enduring measures? (5)
3. Left undone (9)
4. She must return to dine (4)
5. In him superiority has a place above vision ()
6. However many lessons are read over him his character remains brazen (5)
7. Hens sat (anagr.) (7)
8. Material environment (8)
14. Hostile (8)
16. Don't mince (anagr.) (9)
17. Not a shrewd Hebrew but his instrument (4, 4)
18. Is it fancy or is there confetti on the hat? Not precisely (7)
20. The Aunt Sallies of the Government's programme (7)
22. "And even the ranks of Tuscany Could scarce forbear to —." —Macaulay ()
24. Saying thank you like this is banned (5)
25. Greek war god (4)

The winner of Crossword No. 895 is

Lady Reay,
Langley House,
Galashiels,
Selkirkshire.

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